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ELSON, A. W. & CO.

Art for schools.

Boston 1910.

Class _____

Book _____

Art for Schools

A. W. ELSON & COMPANY
146 OLIVER STREET
BOSTON, MASS.

CATALOG

OF

Large Carbon Photographs Photogravures, Engravings, Etchings and Copper-Plate Paintings

IN THE

EDUCATIONAL ART EXHIBITIONS OF A. W. ELSON & COMPANY

With a List of Other Pictures Recommended for School, Library, and Home Decoration

A. W. Elson & Company
146 Oliver Street
Boston

CAUTION!

When you buy pictures for your schools you want to be sure of two things:

First: That they are of the best quality.

Second: That they will not fade.

One of the prime requisites to pictures being of the first quality is that they should be original publications; that is, they should not be copied from other prints.

In order that you may be assured that they will not fade, they must be made by some method that is scientifically accepted as giving absolutely permanent results. Solar prints, bromides, and all other prints made by silver process cannot be relied upon as being fadeless.

Pictures which are neither original publications nor fadeless are being offered to schools, and in time, after much money has been spent, these pictures will *not* be satisfactory on school walls.

We advise that you get a guaranty, whenever you buy any pictures for your schools, reading as follows:

> "We guarantee that the pictures sold you this day are original publications, not copied from other prints, and that they are not solar prints nor bromides, nor made by any other silver process, nor by any method which is not scientifically accepted as giving absolutely permanent prints; and we will refund your money if this statement is found to be in any particular incorrect."

This guaranty should be signed by the house. We are always ready to give such guaranty on our publications, and where other publications are sold by us will state if desired exactly what we believe them to be, and not offer them under false or special names.

A. W. Elson & Co.,
Boston, Mass.

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Educational Progress

THE scope of the work of our public schools has certainly been enlarging rapidly. Where at first it was practically limited to the training of the mind, it has come to include manual and physical development, and to-day the school has begun to make its influence felt as a social center.

The superintendent or principal who is abreast of the times is endeavoring in every reasonable way within his power to make the school an elevating force in the whole community.

There is one direction especially in which a most earnest effort is being made, and it is a movement that is growing in force every day. We refer to the work that is being done towards increasing an æsthetic appreciation amongst the school-children. It is seen in the beautiful architecture of the best modern schoolhouses, in the careful tinting of the school walls, that were formerly white and bare, and in the placing of fine reproductions of the masterpieces of art in the corridors and classrooms.

It has gone further than this in many places, where at least once in every year, in a school-hall or in some other available place, a fine collection of works of art has been exhibited, not only for the benefit of the teachers and pupils themselves, but to bring together the whole community affiliated with the schools under conditions that have been helpful socially and educationally.

Such exhibitions have been made possible by private enterprise, and entail no financial responsibility upon the superintendent or principal. Many collections have been offered to the schools, but none has acquired the high rank of

THE ELSON ART EXHIBITIONS

These exhibitions are not only a source of pleasure, but they provide a means of realizing funds by which may be secured reproductions in art for the permanent embellishment of the school.

We have felt that an exhibition of pictures for schools should be to some degree educational,— that it should not be a mere conglomera-

tion of different periods of art, hung without any relation of one period to another. We have followed in our exhibitions the arrangement accepted as the best plan by museums; viz., that the pictures of each period of art should be hung together. By this method the pictures can be studied intelligently, and, aided by the descriptions which we give in our catalog, an instructive as well as pleasurable hour may be spent with this collection.

A series of subjects covering Egyptian, Greek, and Italian Art, Dutch and Modern Painting, has been selected by such authorities as Dr. Van Dyke, of Rutgers College, Professor Tarbell, of the University of Chicago, Dr. Martin, of the Hague, and Dr. Reisner, of the Khedivial Museum, Cairo.

THE COLLECTIONS CONTAIN

two hundred large subjects, reproduced in carbon photographs, photogravures, engravings, and etchings, which are the most artistic and permanent forms of reproduction, especially adapted to school requirements. One hundred and eighty-eight photogravures of smaller size than those above enumerated, known as "Elson Prints," are included, and also a complete set of our famous "Copper-Plate Paintings."

DISPLAY OF THE COLLECTIONS

The pictures in our collections are mounted in a uniform manner, with brown linen mats, eyeletted top and bottom. In the exhibition hall there should be a picture rail, or where none exists a wire can be stretched or a temporary frame erected. On this the top row of pictures should be hung by hooks which we send with the collection. From this row the lower ones can be hung. About 1,250 feet of wall space is required for one of our exhibits.

In hanging the pictures the different periods in art should be kept together, — those illustrating Italian Painting in one group, those on Greek Art in another, and so on; and they should be arranged in chronological order,— Egyptian Art first, then Greek Art, Italian Painting, etc.

Pictures should not be hung too high. The center of the top row should not come above ten feet from the floor.

The pictures are all numbered to correspond with the numbers in the catalog.

SELECTION OF HALL

The exhibition should be held in some hall to which the people are accustomed to go. The assembly-room in one of the schools, a public hall, the parlors of a church,— any one of these is better than a place unknown to the general public.

ADVERTISING

Tickets should be placed on sale in the various schools at least two weeks prior to the date set for the exhibition. Where possible the teachers should understand that all are equally interested, and that the money raised in each building should be used for the purchasing of pictures for that building.

Let it be thoroughly known that the exhibition is to aid the schools in acquiring pictures. Committees should be appointed to look after all details connected with the exhibition. These committees should be made up of the school teachers or members of the various women's clubs in the city. The exhibition should be thoroughly advertised at least two weeks in advance, so that every one in your city may be aware of its coming. The newspapers should contain reading notices announcing the exhibition. Articles should be contributed on the use of pictures in the schools, etc. It is well to see that a week is selected when no other entertainment is to be held.

ADVERTISING MATERIAL

We furnish free all advertising material consisting of tickets, circulars, hand-bills and attractive posters. The place and date of the exhibit, together with any other needful information, should be filled in by the local printer.

CATALOGS

To each city or town where an exhibition is held we send a number of descriptive catalogs. These are charged for at the rate of ten cents each, and should be sold for fifteen cents each. The difference may go to swell the proceeds of the exhibit. All unsold catalogs should be forwarded with the pictures and credit will be given for them. *These catalogs should not be loaned.*

We also send a large number of lists giving the pictures in the exhibit and correspondingly numbered. For these we do not charge.

ADDITIONAL ATTRACTIONS

In nearly every place there are a number of persons familiar with art matters who would gladly give a short talk each evening on some interesting art topic that the pictures illustrate: Egyptian Art, Italian Painting, Old and Modern Masters, etc. This should be interesting and instructive, and give the teachers a clue, in some cases, to the way in which the pictures could be used when hung in the schools. Refreshments should be served in the evenings, and a musical program or other entertainment should be arranged. The whole affair should be made as great a social success as possible.

One night should be made a High-School Night or a Senior-Class Night, and the entire management and proceeds for that night could be given to the High School or to the Senior Class for placing pictures in the school. An earnest effort should be made, and everybody should be interested in the success of the undertaking.

USE OF PROCEEDS

The entire net proceeds of the exhibit, after deducting local expenses, unless other arrangements are made, must be used in purchasing pictures, or pictures and frames, of us, the subjects to be selected from our catalog. Where the funds raised exceed $50, the excess may be used, if desired, to purchase of us pictures framed or unframed published by other firms, and 10% of said excess may be used to purchase casts of us at manufacturers' prices to schools.

DISCOUNTS

The list-prices of our pictures are much lower than those of any other publications of equal quality and size. On an order of $80 net, however, we allow a discount of 20% from the list-prices of the pictures. Prices of frames are net. The order may include both pictures and frames, but the discount applies only to the pictures. To any school or individual whose initial order amounts to $80 net we will allow the 20% discount on future purchases if reasonably frequent.

PRIVATE SALES

The school fund for the purchase of pictures may be increased considerably by adding to it commissions on private sales. In the smaller cities where there are no art stores there are many individuals who would welcome the chance to purchase fine pictures for their homes, and at the same time aid the schools.

On all private sales made at an exhibition we allow a commission of 20%.

TRANSPORTATION CHARGES ON EXHIBIT

We use every endeavor to keep the transportation charges as low as possible, and agree when such transportation charges exceed $10 that we will pay all of such excess.

OTHER USES OF EXHIBITIONS

We will also loan these pictures for the purpose of raising funds for other purposes than buying pictures, and will be glad to write a proposition for such special agreement upon hearing from you. State exactly what you desire to do.

PICTURES ON APPROVAL

In case there is a fund already available for the purchase of pictures we shall be very glad to send on approval a suitable collection of our publications. No obligation to purchase any picture is thereby incurred. We pay all transportation charges both ways on such approval shipments.

AN ART LECTURE

We have had prepared by an authority a lecture on art which treats especially of the pictures in the exhibit as the examples of the world's great masterpieces in sculpture, architecture, and painting. We send without charge two copies to each exhibitor to be read on the opening night of the exhibit.

CARBON PHOTOGRAPHS AND PHOTOGRAVURES

Carbon photographs and photogravures are almost universally acknowledged by authorities to be the most satisfactory pictures for schoolroom decoration. There are several reasons for this, the chief of which are the faithfulness of reproduction, carrying power, and permanency. Both of these forms of reproduction are absolutely fadeless, and should in no way be confused with fadeable prints such as silver prints, solar prints, or bromide enlargements (often sold under fanciful names).

From the start our aim has been to produce the highest grade of carbon photographs and photogravures at prices more reasonable than equally good reproductions could be obtained elsewhere, and we invite comparison, picture by picture, with photogravures made by other houses, both foreign and domestic. As a whole the prices of our publications are 33⅓% to 40% lower than carbon photographs and photogravures of equal quality made by other firms. Our collection of large carbon photographs is not equaled by any house.

Every picture we publish is based on an original negative of the subject owned by us, and none of our publications are copies from any other reproductions.

This is of great importance when it is considered how many of the pictures that are offered and sold to schools are merely copies of other prints, thus losing much of the feeling and detail of the originals.

COPPER-PLATE PAINTINGS

Especial interest attaches to our publications in color because of the constantly increasing demand for productions of this kind. The subjects are chosen from the modern school and foster an acquaintance with the works of contemporary masters, among whom are numbered:

A. Mauve, the greatest landscape-painter of the modern Dutch school, "Autumn" and "A Misty Morning in Holland;" Winslow Homer, our leading living American painter, "Fog Warning;" Lester G. Hornby, "Fish Wharves at Gloucester;" A. M. Gorter, "The Fading Light of Day;" Henri Stacquet, the late President of the Belgian Water-Color Society, "A Stormy Day on the North Sea;" Frank F. English, "After the Shower;" Colin Campbell Cooper, "Broad Street, New York," and Victor Gilsoul, "An Autumn Afternoon on the Dyle, Malines."

Each is a veritable original painted upon the etched copper-plate, with brush and palette of color, after the manner of an artist painting in oil-colors, and is at one printing transferred to the sheet. The complete picture is not to be distinguished from the original itself, and to those schools that are buying original paintings or water-colors we can say with confidence that the same money invested in our Copper-Plate Paintings will give far greater satisfaction. The original paintings from which these are made are valued at hundreds, and in some cases thousands, of dollars each, and are a much higher form of art than any school can afford when buying originals.

These copper-plate paintings represent works of art in full color of the highest merit, and the color is strictly permanent, and warranted as durable as the originals. There is nothing exceeding them in quality, beauty of tone, or durability. They are particularly well adapted for the decoration of schools, and there is a growing demand for them for this purpose. Their artistic quality can be appreciated only by being seen, and the complete set included as a part of the collection forms both a notable and a novel feature.

SIZES OF PICTURES

We give on page 12 the key to the symbols used in the catalogs. The sizes given are the average for each particular size, and are for the picture itself irrespective of any mat or mount. We will gladly give the exact size of any picture desired on application.

FRAMING OF PICTURES

It is important that every picture of any merit be framed artistically, or much of its beauty may be lost. The molding should be of the right color to harmonize with the general tone of the picture. It should be of an appropriate design, and the frame put together in a thorough manner, so that the joints will not open. The glass must be clear, without waves or blows.

We have made a careful study of the framing branch of our business and have one of the best-equipped plants in New England. We employ only the very best workmen and use the finest quality of quartered white oak, stained to match the prevailing tone of the picture, and first-quality French glass, which is imported especially to our order.

Where a picture is intended to fill a large space it is advisable to have it framed with margin, but we usually advise framing the larger

sizes close to the work. Our carbon photographs are mounted on board of a color that harmonizes with the prevailing tone of the picture, so that the use of mats is unnecessary. This is often not the case with pictures of other publishers.

We do not allow a discount on prices for frames, but have made them as low as is consistent with first-class workmanship and the best materials.

On page 12 we give prices for framing pictures in nearly all the different sizes published. It was found impracticable here to quote prices for framing certain prints, as engravings, copper-plate paintings, etc., as the sizes vary considerably. We shall be glad to quote special prices, on application, for framing any pictures not mentioned in the accompanying list.

Regarding the width of molding, we have quoted prices on the width considered most suitable for each size. We shall be glad to quote on other widths if desired.

EXTRA LARGE CARBON PHOTOGRAPHS

There is a large and constantly increasing demand among schools for pictures of extra large size and excellent quality. Until recently the only form of reproduction in which these pictures could be obtained were bromide enlargements. Bromides are not printed by contact from a large negative, but enlarged on to the paper from a small negative. Much of the detail and values of the original is often lost in the process of enlarging.

We have made a beginning on a line of extra large carbon photographs to meet the demand for pictures of a very large size for school corridors and assembly rooms where the large spaces make large pictures very desirable. They will be known as our Double Extra A size. Price, $40.

These carbons vary from 45 to 56 inches in length, according to the shape of the subject, and are printed by contact from glass negatives and are original reproductions; not copies of other prints. With the exception of a few subjects published by foreign houses, which are very high in price, these Double Extra A carbons are the only very large pictures for schools on the market that are not bromide or solar enlargements from small negatives, not to be compared with contact carbons, which are *absolutely fadeless*, retaining the sharpness and quality of the originals from which they are made. We shall be very glad to send any of these large carbons on approval for inspection, and will pay all transportation charges.

The following subjects are now ready:

PILGRIMS GOING TO CHURCH, *Boughton.*
CICERO'S ORATION AGAINST CATILINE, *Maccari.*
AURORA, *Guido Reni.*
WASHINGTON CROSSING THE DELAWARE, *Leutze.*
STRATFORD-ON-AVON, *From Nature.*

A NEW SERIES OF PUBLICATIONS

Elson Intaglio Prints

Copper-plate engravings of the highest quality in a size suitable for small wall spaces.

Average size of work, 11 x 14 inches. Printed with plate-mark on heavy toned plate paper made with two deckle edges especially for this series. Size of paper, 18 x 24 inches.

Price, $1.00 each.

We have brought out this series to replace the inferior gelatine, bromide, and similar prints, which are either flat in shadows and toned over in lights, or not permanent, or uneven in the editions.

ALL THE ELSON INTAGLIO PRINTS ARE MADE FROM ORIGINAL NEGATIVES TAKEN DIRECTLY FROM THE PAINTINGS AND NOT COPIED FROM OTHER PRINTS, AS ARE MANY OF THE INFERIOR PICTURES OFFERED.

The Elson Intaglio Prints are a very high-grade production offered at a low price to insure a large sale.

They are equally with the Elson Carbons and Elson Prints the best value now obtainable.

List of subjects now ready (others will be announced shortly):

LANDSCAPE WITH WINDMILL, *Ruysdael.*
MADONNA OF THE CHAIR, *Raphael.*
CONCORD BRIDGE (*Nature*).
HOLLAND CATTLE, *Van Marcke.*
SPRING, *Mauve.*
MOONLIGHT IN HOLLAND, *Cazin.*
CHILDREN OF THE SHELL, *Murillo.*
KNITTING LESSON, *Millet.*
IN THE PASTURE, *Jacques.*

We believe we can justly say that our pictures always give absolute satisfaction. Of the many hundred exhibitions we have held we do not recall a single instance of our failure to fully satisfy the schools in the quality of our pictures and in our methods of dealing. Here are extracts from a few recent letters, selected from a very large number of a similar nature.

"We have on at least two occasions imported pictures from Europe, but we do not feel that we can secure anything superior to your own pictures."

F. P. WHITNEY, *Superintendent of Schools,*
Sept. 21, 1909. Collinwood, O.

"Our Board appreciated the pictures enough to vote $75 of the district's money for the purchase of pictures. The excellence of your exhibit won their support."

C. W. VANDERGRIFT, *Principal of High School,*
June 4, 1909. Bolivar, N. Y.

"We have several of your pictures in the school and they are all standing the light well; not one of them has faded in the least. At least one of the pictures has been exposed to the afternoon sun for more than four years now, and it is just as bright and looks just as good as the one just received new from your offices."

H. E. CLEWELL, *Superintendent of Schools,*
Sept. 21, 1909. Florence, Kan.

"The 78 pictures have arrived, and are very beautiful, and far surpass our expectations. We are eagerly looking for the rest. Let me say that the unfailing courtesy and liberality of your firm has made my dealings with you delightful. It will give me great pleasure to recommend your Art Exhibit wherever I can."

(Mrs.) E. L. HEYDECKER,
May 22, 1910. Mount Vernon, N. Y.

"We are more than delighted with our pictures. They are a great addition to our buildings. Our teachers are very much pleased."

A. E. COOK, *Superintendent of Schools,*
May 16, 1910. Lackawanna, N. Y.

"The pictures sent us are magnificent and are considered by all who have seen them the finest reproductions they have ever seen. Another exhibition of the same kind would be very successful here, as people would know what to expect."

G. A. HARKLEROAD,
July 2, 1910. Reedley, Cal.

"The eleven pictures named in the enclosed bill arrived this morning. We immediately unpacked them, and found them in good condition. I am greatly pleased with them, and congratulate you on doing such nice work."

ALLEN F. WOOD, *Principal Fifth Street Grammar School,*
April 12, 1910. New Bedford, Mass.

"The pictures and frames go beyond our most sanguine expectations. It is a pleasure to deal with you, and we hope to get more pictures later."

W. M. HENDERSON, *Superintendent of Schools,*
April 28, 1910. Waynesburg, Penn.

"The exhibit was the finest we ever had. I have heard nothing but words of praise for the splendid display the pictures made. We have had other exhibits in the last two years, and they were good, too, but I can truthfully say that the *Elson Exhibit was better.*"

WALTER KIECHEL, *Superintendent of Schools,*
Nov. 23, 1909. Tecumseh, Neb.

"The pictures were very satisfactory, and the people in general were much pleased with the exhibit."

LEON C. STAPLES,
Feb. 12, 1910. Portland, Conn.

Prices of Pictures and Frames

CARBON PHOTOGRAPHS

Size.	*Average Size of Picture.*	*Price of Unframed Picture.*	*Style of Framing.*	*Width of Molding.*	*Price of Frame.*
Double Extra A	About 30 x 54	$40.00	Close	5 inch	$20.00
Extra A	" 24 x 36	12.50	Close	4 "	6.50
			Margin	3 "	7.45
A	" 20 x 32	10.00	Close	4 "	6.00
			Margin	3 "	6.70
Extra B	" 19 x 26	7.50	Close	3 "	3.95
			Margin	2½ "	4.60
B	" 17 x 23	5.00	Close	3 "	3.45
			Margin	2½ "	3.95
Imperial	" 16 x 21	5.00	Close	3 "	2.90
			Margin	2½ "	3.30
L	" 14 x 18	4.00	Margin	2½ "	2.65
R	" 11 x 15	3.00	Margin	2 "	2.20

PHOTOGRAVURES

Portraits	About 16 x 20	5.00	Margin	2½ "	3.50
P8	" 22 x 28	8.00	Margin	3 "	5.50
P5	" 17 x 25	5.00	Margin	2½ "	3.75
P3	" 15 x 20	3.00	Margin	2½ "	3.00

AURORA, GUIDO RENI. No. 75

Egyptian Art

We have chosen Egyptian Art of all of the ancient arts of the East as the beginning of our series because it leads directly to the most important of all art periods,— the Classic Greek. We have not felt it necessary to enter into the art history of those other eastern countries, Assyria, Babylon, China, Japan, that have had comparatively little effect upon our modern art. Furthermore, an art which produced the Sphinx, the Great Pyramids, the Temples of Luxor and Karnak, the Rock-cut Tomb of Abu Simbel, is worthy of study, and is not without inspiration to the modern man.

1 THE GREAT SPHINX. *A, B.* Illustrated opposite page 14.
About 1800 (?) B.C.

The Great Sphinx, usually said to be a statue of Harmachis, or Horus (God of Day) on the horizon, lies half buried in the sand on the edge of the mountain plateau on which the Great Pyramids stand.

At present, the mere wreck of its former glory, the Sphinx is still one of the great monuments of Egypt. The color is gone, the nose is beaten off, the neck is worn thin, but there is still power in the expression of the face.

2 THE GREAT PYRAMIDS OF GIZEH. *A, B.* Illustrated opposite page 14.
About 2600 B.C.

The Great Pyramids of Gizeh rest on the desert plateau on the west side of the Nile, a few miles north of the ruins of Memphis, and nearly opposite the modern city of Cairo. They lie with their four sides to the four points of the compass.

The first pyramid was the tomb of King Cheops, of the Fourth Dynasty, and was named *Ikhwet Khufu*, "The Glory of Cheops." It is supposed to have been originally about four hundred and eighty-two feet high.

The second pyramid was the tomb of Chephren, and was named *Wer-Khafra*, "Great is Chephren." It was about four hundred and fifty-two feet high (now about four hundred and forty-six feet).

The third pyramid was the tomb of Mykerinos, and was named *Neter-Menkaura*, "Mykerinos is divine." It was about two hundred and sixteen feet high (now about two hundred and three feet high).

All three pyramids were built of limestone quarried in the Mokattam Hills across the river; but the lining of the passages and parts of the casing were partly built of granite. The solid rock of the mountain was not cleared away, but included in the main body of each pyramid. The masonry work is a marvel of exactitude. The blocks

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The different sizes published of each picture are indicated by the symbols in italics. For key to symbols see page 12.

of stone in the passages are joined with such exactness that it is impossible to insert a hair between them.

3 PYRAMIDS AND SPHINX (Distant View). *A, B.* Illustrated opposite page 14.

See descriptions of Nos. 1 and 2.

4 KARNAK, GREAT HALL OF COLUMNS (Entire). *A, B.* Illustrated opposite page 14. (For detail see No. 206.)

About 1300 B.C.

The Temple of Amon at Karnak is called by the Egyptians "The Throne of the World." Completed, the temple was one of the largest buildings ever erected, being one thousand feet long and over three hundred feet wide.

The most magnificent portion of the whole temple is the great hypostyle hall. The hall adjoins the first courtyard, and measures 170 x 350 feet, and consists of three aisles. Here the people congregated for worship.

5 ABU SIMBEL, FAÇADE OF LARGER TEMPLE. *A, B.* Illustrated opposite page 14.

About 1250 B.C.

The whole temple, including the façade, with its four colossal statues, is cut out of the solid rock. In front is a sort of court, approached by a stairway from the river.

The workmanship of the statues and the reliefs is excellent. The curious symbolic ornamentation, the colossal scale of the figures, and the massiveness of the whole make it one of the most impressive monuments in all Egypt.

6 TEMPLE OF EDFU (General View). *A, B.* Illustrated opposite page 14.

The present temple at Edfu was built by Ptolemy III, but not finished until 57 B.C., under Ptolemy XIII, Dionysos.

This temple is the most perfectly preserved building in Egypt; and though built under the Ptolemies, it shows the same general plan as the older Egyptian temples.

7 PHILÆ, TEMPLE OF ISIS (General View). *A, B.* Illustrated opposite page 14.

About 200 B.C.

The Temple of Isis is on the Island of Philæ, and is almost entirely a product of the Ptolemaic period.

It is chiefly famous as the center of the later Isis cult, at the time when it seemed almost as if the worship of Isis might dispute the possession of the civilized world with Christianity. Here faith in the old gods of Egypt endured longest. Philæ was the last temple to echo the worship of Isis. It was not until the Sixth Century A.D. that the authorities stopped all pagan practices and filled the island with churches.

Great Pyramids. No. 2

Pyramids and Sphinx (Distant View) No. 3

The Great Sphinx. No. 1

Temple at Edfu. No. 6

Temple of Isis, Philæ. No. 7

Great Hall of Columns. No. 4

Façade of Larger Rock Temple, Abu Simbel. No. 5

Great Temple at Pæstum. No. 10

The Acropolis, Athens. No. 9

South Porch, Erechtheum. No. 13

The Temple of Victory. No. 12.

The Parthenon (from N.W.). No. 11

Arch of Constantine. No. 15

The Forum, Rome. No. 16

The Colosseum. No. 14

The Rise and Progress of Greek and Roman Art

By F. B. Tarbell,
Professor of Archæology, University of Chicago.

It is convenient to divide the history of Greek Art into periods, as follows:

Archaic, 600–480 B.C.
Fifth Century, 480–400 B.C.
Fourth Century, 400–323 B.C.
Hellenistic, 323–100 B.C.

In the Archaic Period we may trace the artistic genius of the Greeks from its first timid and awkward efforts to a stage only just short of perfect mastery.

The time from the invasion of Greece by Xerxes, in 480 B.C., to the death of Alexander the Great, in 323 B.C., may be called the Great Age of Greek Art. It is commonly subdivided into two periods of about equal length. In the fifth century Greek architecture attained to its highest perfection in a group of buildings on the Acropolis of Athens,— the Parthenon, the Propylæa, and the Erechtheum. In sculpture the three greatest names are those of Myron, Phidias, and Polyclitus, some of whose creations are known to us through copies executed at a much later date. Among original works of this period the sculptures of the Parthenon stand preëminent. They well illustrate the nobly ideal tendencies of the fifth century art.

In the fourth century sculpture tended to become more expressive of character and emotion and sensuous charm. The greatest names are those of Scopas, Praxiteles, and Lysippus.

In the Hellenistic Period the tendency towards realism and sensationalism was carried further and further. The Laocoön may be taken as marking the culmination of this tendency. Yet if the Aphrodite of Melos really belongs to the Hellenistic Period, it proves that the noble traditions of the Great Age were not extinct. Realistic portraiture was practised during this period with great success, as witness the seated statue which goes under the name of Menander.

We must add a Roman Period, extending from 100 B.C. to the fall of the ancient Roman civilization. The sculpture of this period is for the most part only Greek sculpture, going on under somewhat changed conditions. In architecture the Romans showed more originality. Though they borrowed the forms of Greek architecture, they applied them to new uses. Their best buildings are imposing and harmonious in proportions, and are models of engineering skill.

Note.— A brief history of Greek Art, by T. W. Heermance, of Yale University, may be had from those in charge of the exhibition or from the publishers. Price in paper cover, 5 cents; a better edition in boards, 50 cents.

The different sizes published of each picture are indicated by the symbols in italics. *For key to symbols see page 12.*

Greek and Roman Architecture

8 THE LION GATE AT MYCENÆ. *A, B.*

Latter half of Second Millenium B.C.

The citadel of Mycenæ is situated in Argolis. Our print shows the principal entrance to this citadel.

The gateway is formed by two huge stone posts, surmounted by a colossal lintel about fifteen feet long by seven feet thick by three and a half feet high in the middle. The opening was originally provided with heavy gates. Above the lintel is a comparatively thin slab of limestone, on whose outer face is carved a relief. Two feline creatures, apparently lionesses rather than lions, front each other in heraldic fashion. The precise significance of the design is not known.

9 THE ACROPOLIS, ATHENS. *Ex. A, B.* Illustrated opposite page 15.

The Athenian Acropolis or citadel, which was nearly in the middle of the ancient city, rises to about five hundred feet above sea level. Its summit, nearly nine hundred feet long, is accessible only from the west end. Here stands the finest example of Doric architecture, the Parthenon, also the most beautiful Ionic Temple, the Erechtheum, as well as the small but exquisite Temple of Victory. The Propylæa, or gate, through which the processions passed to the Acropolis, is also shown. A masterpiece of Doric Art, it is still beautiful in its ruined state.

The marble of which the buildings are made has yellowed with age, and with the setting sun shining on them the buildings to-day are of sublime beauty.

10 THE GREAT TEMPLE AT PÆSTUM. *A, B.* Illustrated opposite page 15.

Sixth Century B.C.

Posidonia, "City of Posidon," called Pæstum by the Romans, was a Greek colony in Southern Italy.

Our print shows the largest of three ruined temples (the so-called Temple of Posidon or Neptune). This building shares with the Theseum in Athens the distinction of being the best-preserved columnar Greek edifice in existence. The material of which it is built is a coarse limestone, which was covered with a fine, hard stucco. The columns are of more massive proportions than those of a Doric temple of the fifth century, such as the Parthenon. Seen by moonlight, in their isolated location far from any town, this group of temples is only second to those of the Acropolis in filling the spectator with admiration and awe.

11 THE PARTHENON (View from Northwest). *A, B.* Illustrated opposite page 15.

447–438 B.C.

The different sizes published of each picture are indicated by the symbols in italics. For key to symbols see page 12.

The Parthenon, on the Athenian Acropolis, was dedicated to Athena, the guardian goddess of Athens. It is, and doubtless always was, the most perfect example of the Doric style of temple architecture. Its finer perfections can be appreciated only on attentive study of the original, and of drawings to scale, but our print conveys some impression of the severe and noble simplicity and harmony of the building.

Phidias, the great Athenian sculptor, is said to have had a general superintendence of all the artistic works executed under Pericles. The architect of the Parthenon was Ictinus, assisted, according to one account, by Callicrates. Its sculptured decoration consisted principally of two pediment groups, ninety-two metopes in high relief, and a continuous frieze in bas-relief.

Having been converted into a Christian church, and later into a Mohammedan mosque, the building was blown up by an explosion in 1687. To this event its present ruined condition is chiefly due; but in spite of its ruined condition, it stands as it is to-day, the most impressive and beautiful work of architecture in the world. Its power is in its refinement of proportions and the beautiful material of which it is made.

12 THE TEMPLE OF VICTORY. *A, B.* Illustrated opposite page 15.
Second half of Fifth Century B.C.

As one ascends the Acropolis of Athens, just before the Propylæa is reached, there appears on a projecting bastion at the right this beautiful little temple dedicated to Athena Victory. Its material is Pentelic marble, and it belongs to the building operations of the age of Pericles. The columns are of the Ionic order and form a porch on either end.

In the seventeenth century the temple was still standing; then it was torn down and the material used by the Turks for the construction of fortifications, and its place used for a watch-tower. In 1835–36 the temple was rebuilt as it now stands, with but few stones missing from the lower part. The stones are chipped, and in some places new blocks have been inserted, but it reflects to-day the perfection of the beauty of Ionic work of the best Greek period.

13 SOUTH PORCH OF THE ERECHTHEUM. *A, B.* Illustrated opposite page 15.
About 415 B.C.

The south porch, or Porch of the Caryatids, has for its most characteristic feature six female figures,— maidens, as they are called in a contemporary inscription,— used in place of columns. All six are closely similar in general appearance, but there are numerous differences in detail, showing that the figures were not executed mechanically from a finished model. The second figure from the nearer corner is a terra-cotta substitute for the original, removed by Lord

Elgin. The treatment of the drapery is most interesting, suggesting the columnar quality of a tree trunk where it envelops the leg which carries the weight on each Caryatid.

14 THE COLOSSEUM. *A, B.* Illustrated opposite page 15.
About 80 A.D.

This building is situated on the low ground between the Palatine and Esquiline hills of Rome. Its original and proper name was *Amphitheatrum Flavium*, the "Flavian Amphitheatre." Begun by the Emperor Vespasian, it was opened for use by his son and successor, Titus, in 90 A.D. The name "Colosseum," or "Coliseum," can be traced as far back as the Eighth Century.

The amphitheatre was a peculiarly Roman type of building, designed for gladiatorial contests, and contests of wild beasts with one another and with men. The Colosseum is the largest example of the kind; it is said to have afforded seats for eighty-seven thousand spectators. Enormous silken curtains were drawn over the top to shield the spectator from the hot sun. Crowded with human beings, and with fierce combats in the arena, it must have been one of the most striking sights of ancient Rome.

15 THE ARCH OF CONSTANTINE, ROME. *A, B.* Illustrated opposite page 15.
315 A.D.

This arch stands across the Via di San Gregorio, between the Palatine Hill and the Colosseum.

This is one of the best preserved and best proportioned of the numerous arches of triumph scattered over the Roman Empire.

An inscription on the middle of the attica, on each front, shows that the monument was erected to commemorate the victory of Constantine over Maxentius in 312. Short inscriptions above the side passages appear to indicate 315 as the year of completion. On the top there was originally a statue of the emperor, standing with a terrestrial globe in one hand and a lance in the other.

16 THE FORUM, ROME. *Ex. A, B.* Illustrated opposite page 15.

The narrow space of ground beneath the Capitoline Hill, about one eighth of a mile in length, and varying from one hundred to two hundred feet in width, is the most memorable political center in the world. Here were the rostra on which orators addressed the people on subjects of political and commercial importance; the Temple of Saturn, chief treasury of the republic, and the storing place of the decrees of the senate; and the Temple of Janus, whose doors were open only in times of war.

Only a few ruins now suggest the former glory of the *Forum Romanum*. The eight columns in the middle of the picture are all that remain of the Temple of Saturn; on the left are the Arch of Sev-

erus and the three columns of the Temple of Vespasian. At the right are the columns of Phocas, partly hidden by the columns of the Temple of Castor and the substructures of the round Temple of Vesta and the Temple of Cæsar.

Greek and Roman Sculpture

17 THREE FATES, FROM THE EAST PEDIMENT OF THE PARTHENON. *A, B.*

About 435 B.C.

London, British Museum. Pentelic marble. Taken by the agents of Lord Elgin from the east pediment of the Parthenon, in 1801–03. Bought by the British Government with the other Elgin marbles, in 1816. No restorations.

The subject of the group which filled the eastern pediment of the Parthenon was the Birth of Athena, but no details as to the treatment of the subject have come down to us from any one who saw the group in its completeness. The central figures, about half of the whole original number, disappeared centuries ago. The figures that remain are all mutilated, and their interpretation is beset with uncertainties.

18 METOPE, FROM THE PARTHENON. *A, B.*

British Museum No. 307. About 440 B.C.

London, British Museum. (The head and right arm of the Centaur, and the head of the Lapith, are casts from the originals in Copenhagen, to which place they were sent in 1688.) Pentelic marble. Taken (except the parts just noted) from the Parthenon in 1801–12. Bought by the British Government, with the other Elgin marbles, in 1816. No restorations.

The ninety-two metopes of the exterior frieze of the Parthenon just above the columns in the entablature were adorned with sculpture in high relief. The British Museum possesses fifteen of these metopes, all from the south side of the temple, and all bearing scenes from the Battle of Centaurs and Lapiths, a favorite subject of Greek Art.

19 PORTION OF SLAB OF EAST FRIEZE OF THE PARTHENON. *A, B.*

About 440 B.C.

Athens, Acropolis Museum. Pentelic marble. Found in 1836 in front of the Parthenon. No restorations.

The continuous frieze of sculpture in low relief, to which this fragment belongs, extended around the cella of the Parthenon and its vestibules at a height of thirty-nine feet above the pavement of the colonnade. Its total original length was five hundred and twenty-two feet, ten inches; its height is nearly three feet, four inches. The

subject represented is a procession, probably the one which wound upward from the market-place of Athens to the Acropolis at the great Panathenaia, the principal Athenian festival.

20 THE HERMES OF PRAXITELES (Detail). *A, B.* Illustrated opposite page 22.
(See also No. 238.)
About 350 B.C.

Olympia Museum. Parian marble. The principal part was found on May 8, 1877, in the Temple of Hera at Olympia; some fragments came to light at different times subsequently. Restorations (in plaster): the arms of Dionysus (not including the right hand) and some bits needed to complete his body.

This statue, or, properly speaking, this group, was seen by the Greek traveler Pausanias in the second century of our era, while it was still standing on its pedestal in the Temple of Hera, at Olympia. He calls it "a marble Hermes carrying the infant Dionysus," and says it is the work of Praxiteles. This is the only case where we possess an authenticated original work by a Greek sculptor of the first rank.

The god Hermes is carrying the infant Dionysus to the nymphs to be reared by them. Pausing on his way, he rests his left arm with its burden on a convenient support, and with his right hand, now lost, holds up some object, most likely a bunch of grapes, for the entertainment of the child. There is a dreamy joyousness about the work that, with the exquisite variety of the modeling, makes this statue the finest work of sculpture now extant.

21 THE APHRODITE OF MELOS. *A, B.* Illustrated opposite page 22.
Fourth Century B.C. or later.

Paris, Louvre. Parian marble. Found on the island of Melos (Milo), in 1820; acquired by the Marquis de Rivière, Ambassador of France at Constantinople, and by him presented, in 1821, to Louis XVIII., of France. Restorations (in plaster): end of nose, end of great toe of right foot, and other small bits. The ancient plinth is let into a circular modern plinth.

That this statue represents Aphrodite, the goddess of love, is highly probable, though not certain. Numerous attempts have been made to explain the pose of the figure and to supply the missing parts, but no one of these attempts commands the general assent of archæologists. All that is reasonably certain is that some object of considerable height stood at the goddess' left side. This is the noblest existing embodiment of Aphrodite.

22 APOLLO OF THE BELVEDERE. *A, B.* Illustrated opposite page 22.
Fourth Century B.C. or later.

Rome, Vatican. Carrara (?) marble. Existent in the Belvedere of the Vatican since 1503. Restorations: left hand, right forearm and hand, upper part of tree trunk and quiver, small pieces of drapery, and legs.

This is probably a Roman copy of a lost bronze statue, which is generally assigned to the Hellenistic period. The god was represented apparently as having just shot an arrow from his bow. At one time this statue was regarded as one of the supreme masterpieces of ancient sculpture.

23 VICTORY OF SAMOTHRACE. *A, B.* Illustrated opposite page 22. About 300 B.C.

Paris, Louvre. Parian marble. The statue was found by M. Champoiseau in 1863, on the island of Samothrace, in upwards of a hundred fragments. These fragments were conveyed to France and pieced together in the Louvre. The pedestal was not removed from Samothrace till 1879. Restorations (in plaster): left half of chest, right wing, small pieces of left wing.

From certain coins of Demetrius Poliorcetes, on which a figure closely similar to this appears, it can safely be inferred that this statue was set up by Demetrius soon after 306 B.C., in commemoration of a naval victory won by him in that year over Ptolemy I, the ruler of Egypt. The goddess of victory has alighted on the prow of a galley. With her right hand she held a trumpet to her lips, as if blowing a blast of triumph; in her left hand was an object in the form of a cross, commonly interpreted as a trophy frame.

24 THE LAOCOÖN GROUP. *A, B.* Illustrated opposite page 22. First (?) Century B.C.

Rome, Vatican. Greek marble. Found in Rome in 1506, on the site of the palace of the Emperor Titus. Restorations: right arm of Laocoön with adjacent parts of the snake; right arm of the younger son with coil of the snake around it; right hand and wrist of the older son, and some unimportant bits here and there.

Laocoön was a Trojan priest who had grievously sinned against the god Apollo. His punishment was long delayed, but came at last in terrible shape. On a certain occasion, when he was sacrificing, with the assistance of his two sons, they were suddenly attacked by two miraculous serpents. In the sculptured group the father, sunk upon the altar, seeks in mortal agony to free himself from the serpents' coils. The younger son is already helpless and dying.

The older son, not yet bitten, but probably not destined to escape, strives to free himself, and at the same time looks with sympathetic horror upon his father's sufferings.

25 THE DYING GAUL. *A, B.* Second half of Third Century B.C.

Rome, Capitoline Museum. Asiatic (?) marble. Restorations: tip of nose, left kneepan, all the toes, the part of the plinth on which the right hand presses, with the objects on it, including the hand.

By a combination of literary and monumental evidence it has been proved that this figure represents a Galatian, or Gaul, of Asia Minor.

The work is a product of Pergamene art, somewhat earlier in date than the reliefs of the great altar.

Attalus I of Pergamon (241–197 B.C.), early in his reign gained an important victory over the Gauls, and the event was commemorated by numerous sculptures. Whether this statue of the Dying Gaul is an original work, as there is reason for believing, or a copy, as many think, at all events it owes the inspiration to the success of Attalus in repulsing the savage hordes which had made themselves the scourge of Asia Minor.

26 AUGUSTUS FROM PRIMA PORTA. *A, B.* Illustrated opposite page 22.

About 15 B.C.

Rome, Vatican. Marble. Found in 1863 at Prima Porta, nine miles to the north of Rome, on the site of a villa of Livia. Restorations: right ear, thumb, first, second, and fourth fingers of right hand, first finger of left hand, scepter.

This unusually well-preserved statue represents the Emperor Augustus in the act of delivering an address to his troops. The attitude of the figure is at once easy and dignified, and the head is a noble specimen of portraiture. The dolphin and cupid, by the right leg, are attributes of Venus, and are introduced because Venus was the mythical ancestress of the Julian gens, to which Augustus by adoption belonged.

Miscellaneous Architecture

27 THE CASTLE OF SAN ANGELO. *A, B.*

This building was erected by the Roman Emperor Hadrian, on the right bank of the Tiber, in the year 136, as a mausoleum for himself and his successors, and here the emperors from Hadrian to Caracalla were interred. The original form of the building is greatly obscured, the statues which once adorned the exterior having been thrown down on invading Goths in 537 A.D.

28 TAJ MAHAL. *A, B.*

This beautiful mausoleum, near Agra, India, was built of white marble at a cost of over sixty million dollars by the Mogul Emperor Shah Jehan in memory of his wife. It is said to have taken the labor of twenty thousand men more than twenty-two years. The building is architecturally beautiful, the interior being richly decorated with precious metals and stones, and is one of the great monuments of the world.

29 ST. PETER'S AND VATICAN, ROME. *A, B.* Illustrated opposite page 22.

Venus of Milo. No. 21

Victory of Samothrace. No. 23

Apollo of the Belvedere.
No. 22

Augustus. No. 26

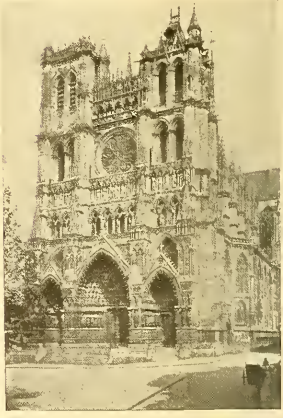
Hermes, Praxiteles. No. 20

Laocoön Group. No. 24

St. Peter's and Vatican. No. 29

Milan Cathedral. No. 30

Westminster Abbey. No. 34



Amiens Cathedral. No. 32

Notre Dame Cathedral. No. 31

Cologne Cathedral. No. 33

This church, the largest and most imposing, if not the most beautiful, place of worship in the world, was founded by the Emperor Constantine on what was supposed to have been the scene of St. Peter's martyrdom. Among the mighty architects associated with its construction was Michael Angelo, whose special work was the gigantic dome.

The Vatican, the residence of the Roman Pontiffs, stands beside St. Peter's, and contains innumerable treasures, especially paintings and statues. The stanze of Raphael, containing his greatest frescoes, is always crowded with visitors. The Sistine Chapel, part of the Vatican, contains Michael Angelo's greatest frescoes.

30 MILAN CATHEDRAL. *Ex. A, B.* Illustrated opposite page 23.

The general style of the cathedral is Gothic, and it is remarkable for the profusion of its sculptural decoration.

31 NOTRE DAME CATHEDRAL, PARIS. *A, B.* Illustrated opposite page 23.

This building, begun in 1163 and finished a century later, is situated in the oldest part of Paris. It is a majestic temple of the early Gothic style. In 1793 it was converted into a Temple of Reason by the revolutionists; but some ten years later it was restored by Napoleon to its original use.

32 AMIENS CATHEDRAL. *A, B.* Illustrated opposite page 23.

The cathedral of Amiens is the largest ecclesiastical edifice in France, and is considered one of the finest Gothic churches in Europe. Profuse decoration characterizes the interior of the church, and a number of chapels gives it an air of great spaciousness.

33 COLOGNE CATHEDRAL. *Ex. A, B, P5.* Illustrated opposite page 23.

This cathedral is probably the most magnificent Gothic edifice in the world. The cornerstone was laid in 1248, but the building was not completed until 1880. It is in the form of a cross four hundred and forty-three feet long and two hundred feet wide, while the twin towers rise gracefully to a height of five hundred and twelve feet.

34 WESTMINSTER ABBEY, LONDON. *A, B.* Illustrated opposite page 23.

The present building was begun by Edward the Confessor, and has been added to and restored by many English rulers. It is one of the most imposing structures of early English architecture, and is of impressive dimensions. Here the coronation ceremonies of the monarchs of England take place, and here they are buried.

The Abbey is rich in associations, and interment within its walls is regarded by the English as the last and greatest honor which the nation can bestow.

35 POETS' CORNER. *A, B.* Illustrated opposite page 24.

Of all the different divisions of Westminster Abbey the South Transept, better known as the "Poets' Corner," is most sacred to all literary minds. It was not until the burial here of the poet Spenser, near the tomb of Chaucer, that this part of the Abbey was looked upon as appropriated to poets.

Our view is taken from the middle of the transept looking south. On the extreme left is the bust of Longfellow, placed here by his English admirers. Immediately behind it is the tomb of Chaucer. On the wall directly in the background, high up in the middle, is the bust of Butler, below is a tablet to Spenser, to the left of this is the monument to Thomas Gray, above it is the bust of John Milton, while that of Ben Jonson stands in the corner high up over the door. Under the stone pavement, marked only by a plain tombstone, lie the remains of Richard Brinsley Sheridan and Dr. Samuel Johnson. The two light-colored square blocks in the pavement in the foreground cover the remains of Alfred Tennyson and Robert Browning.

36 CANTERBURY CATHEDRAL. *A, B.* Illustrated opposite page 24.

This is the cathedral church of the Archbishop of Canterbury, Primate of all England. It is famous as being the scene of the murder of Thomas à Becket. Here also is the monument and tomb of Edward the Black Prince.

37 YORK CATHEDRAL, WEST FRONT. *A, B.*

This is wider than any other Gothic church in England and second only to Westminster Abbey in height,— the two towers being two hundred and one feet high. The chief glory of the cathedral is in its ancient stained glass of different periods and great variety of color.

38 DURHAM CATHEDRAL. *A, B.* Illustrated opposite page 24.

The history of Durham Cathedral goes back to the earliest introduction of Christianity into England. Its founders, driven from their home by invading Danes, bearing the relics of their patron saint, St. Cuthbert, wandered through the wild north country until, by a miracle, they were shown the place to build their church. This was in 999, and from this humble beginning arose the massive cathedral which now greets the eye of every traveler on his way northward from London to Edinburgh.

39 THE CHOIR OF LINCOLN CATHEDRAL. *A, B.* Illustrated opposite page 24.

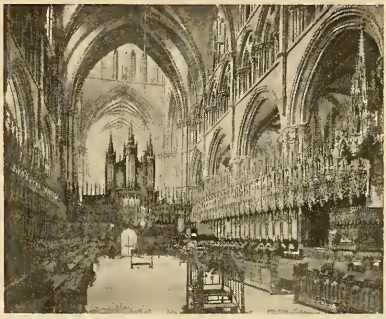
The choir is the chief glory of Lincoln Cathedral and is considered by many architects as the earliest piece of pure Gothic work in the world. It is generally known as the "Angels' Choir," on account of the conspicuousness of angel heads in its architectural decorations.

40 THE HOUSES OF PARLIAMENT, LONDON. *A, B.* Illustrated opposite page 24.

Poets' Corner, Westminster Abbey. No. 35

Canterbury Cathedral. No. 36

Durham Cathedral. No. 38



Choir, Lincoln Cathedral. No. 39

Houses of Parliament. No. 40

Tower of London. No. 41

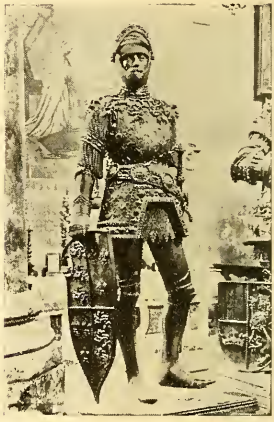
Kenilworth Castle. No. 42

St. Mark's Cathedral. No. 47

Stratford-on-Avon. No. 43

House Where Shakespeare Was Born. No. 44

Moses, Michael Angelo. No. 49



King Arthur, Vischer. No. 51

Ann Hathaway's Cottage. No. 46

Grand Canal, Venice. No. 48

The present Houses of Parliament occupy the site of the former buildings, partially destroyed by fire in 1834. They are of the Gothic style of architecture, cover about eight acres of ground, and contain over one thousand rooms. Many scenes notable in English history have taken place in Westminster Hall in the Old Parliament building directly adjoining the structure. Here King Charles I was tried by the High Court of Justice and condemned to death. Here Cromwell violently dissolved the Long Parliament with an armed force, and here the seven years' trial of Warren Hastings, which resulted in impeachment, took place.

41 THE TOWER OF LONDON. *A, B.* Illustrated opposite page 24.
Famous as being the prison of many noted English men and women who were detained mostly for political crimes and who were admitted through what is known as the Traitors' Gate. It is one of the oldest English forts, and is now a government arsenal. It was built by William the Conqueror, in 1078, and contains the Chapel of St. John, considered the finest example of Norman architecture in England.

42 KENILWORTH CASTLE (General View). *A, B.* Illustrated opposite page 24.
The history of Kenilworth Castle dates back to the time of Henry I; but it reached its zenith during the reign of Queen Elizabeth, who presented the estate to her favorite, the Earl of Leicester, and who visited there several times amid much magnificence.
The downfall of Kenilworth dates from the days of Cromwell, and to-day it is but a vine-clad ruin.

SHAKESPEARE

43 STRATFORD ON AVON. *A, B, P3.* Illustrated opposite page 25.
Our view of the town of Stratford is taken from the tower of the Shakespeare Memorial Building, and is a typical English landscape. Stratford is in Warwickshire, sometimes called "The Garden of England," and is one of the most picturesque towns in that beautiful country.

44 HOUSE WHERE SHAKESPEARE WAS BORN. *A, B.* Illustrated opposite page 25.
Shakespeare's birthplace is a two-story cottage of timber and plaster, and is similar to many that are to be seen in English country towns. The age of the house is uncertain, but it was known to be standing in 1554.

45 ROOM IN WHICH SHAKESPEARE WAS BORN. *A, B.*
The room where, according to tradition, Shakespeare was born, is very small. It is lighted by but one window of small, irregular

panes of glass, and the ceiling is very low. The birthplace of the greatest genius the world has ever known could scarcely have been more humble.

46 ANN HATHAWAY'S COTTAGE. *A, B.* Illustrated opposite page 25.
Ann Hathaway's cottage stands in a little hamlet about a mile from Stratford. It is a picturesque, thatched-roof building of wood and plaster, standing with the front towards an old garden and the side towards the street.

VENICE

47* THE CATHEDRAL OF ST. MARK. *Ex. A, B.* Illustrated opposite page 24.
This cathedral was built in the ninth century, and rebuilt in the tenth, after injury by fire. It is celebrated as the most impressive example of the Byzantine order of architecture in existence, and as the most splendid architectural color-scheme. The interior is full of rich and beautiful detail in silver, enamel, and precious stones.

48* THE GRAND CANAL. *Ex. A, B.* Illustrated opposite page 25.
Our view shows on the right the Church of Santa Maria della Salute, with its domes and statues, while beyond, on another island, is the Church of San Georgia Maggiore. To the left is St. Mark's, the Campanile, the Piazza, and the Ducal Palace.

Miscellaneous Sculpture

49 MOSES — Michael Angelo. *Ex. A, B.* Illustrated opposite page 25.
A part of the monument to Pope Julius, finished in 1545, and standing in the lonely Church of San Pietro, in Vincoli. The statue redeems all defects of other parts of the monument in its rare power and grandeur.

50 DAVID — Michael Angelo. *A, B.*
The original of this piece of sculpture is in Florence and symbolizes the successful resistance made by Florence against an attempt of a pope to overthrow her independence — a David against a Goliath. It is cut from a single long and narrow block of marble which was owned by the city of Florence, and not only is the statue remarkable for its power and beauty, but for the achievement of Michael Angelo in contending with so unusual a shape in marble.

51 KING ARTHUR — Vischer. Innsbruck, Austria. *Ex. A, B.* Illustrated opposite page 25.
King Arthur is supposed to have ruled over a part of Wales and to have flourished at the time of the Saxon invasion. He lived in splendid state, and from his court knights went out to all countries in search of chivalrous adventure. His death probably occurred in the year 542.

The different sizes published of each picture are indicated by the symbols in italics. For key to symbols see page 12.

*Also published in hand-colored photographs. Size I., 26 x 34 in. Price, $10. Size II., 16½ x 22¾ in. Price, $3.50.

The Painting of the Italian Renaissance

EDITED BY DR. JOHN C. VAN DYKE,

Professor of the History of Art in Rutgers College, author of "Art for Art's Sake," etc.

"The word 'Renaissance' as used in Italian history means something more than 'new birth'— something more than the revival of Greek literature and art and the study of nature. It refers to that period of history, dating generally from 1400 to 1600, during which the Italian people developed and came to maturity; and it means the intellectual, scientific, and artistic achievements of that time. . . . We are sometimes given to understand that it began with the year 1400, but the idea is misleading. The roots were planted far back in the Middle Ages. Italy came out of the gloom of the early period very slowly, and it was several centuries before the full light was reached. It would be hard to say when the dawn began. . . .

"Perhaps the most complete, certainly the most beautiful, expression of the Renaissance was in the arts. In its beginnings the Italian mind had been led by the Church in the Christian faith; in its development it had been tempered by the philosophy of Greece and the reality of the scientific world. Nothing could be more natural than for art to reflect all three of these elements. This it did. Religion, nature, and the classic inheritance are the principal motives of Renaissance painting. At first it was religion alone. . . . Painting and sculpture were the handmaidens of architecture, and all three of them were used by the Church to perpetuate the faith, to instruct believers in the word. . . . Painting was born and cradled in the Church. It came into existence as an adjunct of worship, a ceremonial help; and the majority of earlier artists were priests and monastic brothers. Bible story was in the beginning its only story; and though with the Gothic Age the production of art passed into the guilds of laymen, the religious subject and feeling were maintained. Even with the High Renaissance the altar-pieces for the church — the Madonnas, Ascents, and Crucifixions — outnumbered all the other subjects put together. But in this last period the religious spirit in art had become somewhat weakened, and the painters no longer passionately believed in the truth of their subject, as in the Gothic Age."

NOTE.— The above is an extract from a monograph on Italian painting by Dr. Van Dyke, which may be had from those in charge of the exhibition. Price in paper cover, 5 cents. A better edition is published, illustrated with photogravures and bound in boards. Price, 50 cents.

The different sizes published of each picture are indicated by the symbols in italics. For key to symbols see page 12.

Italian Painting

GOTHIC

GIOTTO DI BONDONE (1266?–1337)

52 FLIGHT INTO EGYPT, Arena Chapel, Padua. *Ex. A, Ex. B.*

The picture is one of a series of frescoes representing the life of Christ. According to tradition, the sons of Joseph and Salome accompanied the Holy Family into Egypt. They are shown in this picture. The landscape is more symbolic than realistic.

Giotto was a pupil of Cimabue, and belonged to the Florentine School. He had great influence on the early Renaissance by casting aside the Byzantine traditions and studying nature.

FRA GIOVANNI ANGELICO (1387?–1455)

53 ANGEL WITH TAMBOURINE, Uffizi Gallery, Florence. *Ex. A, Ex. B.* Illustrated opposite page 30. (Nos. 53 and 54 on one mount.)

54 ANGEL WITH HARP, Uffizi Gallery, Florence. *Ex. A, Ex. B.* Illustrated opposite page 30. (Nos. 53 and 54 on one mount.)

There is in the Uffizi Gallery a large tabernacle, with doors that close, executed by Fra Angelico. Within the tabernacle is a picture of the Madonna with the Infant Jesus upon her knee. Twelve little angels, playing upon different instruments, are painted about the edges. The Angel with the Tambourine and the Angel with the Harp are two of these. The work is not by any means Fra Angelico's best, but the charming figures of the angels, graceful in form and attractive in color, have made them very popular.

GENTILE DA FABRIANO (1360?–1440)

55 ADORATION OF THE MAGI (Detail of Group of Kings), Academy, Florence. *Ex. A, Ex. B.*

The group of kings in this detail shows Gentile's ornamental style to advantage. The figure with the turban, standing behind the last king, is supposed to be a portrait of the painter himself.

Gentile never outlived his Gothic instincts; but he was a remarkable man for his time, and produced a rich art, of which this altarpiece is the most important example that remains to us.

EARLY RENAISSANCE

BENOZZO GOZZOLI (1420?–1497?)

56 ADORATION OF THE MAGI (Detail of Kneeling Angels), Riccardi Palace, Florence. *Ex. A, Ex. B.*

Three sides of the small chapel in the Riccardi Palace are covered

with pictures in fresco representing the procession of the kings and their retainers in the Adoration of the Magi. This picture is a detail from this fresco. The faces of the angels show the pietistic fervor of the period. Benozzo was a pupil of Fra Angelico, and thus came honestly by his religious sentiment.

FILIPPINO LIPPI (1457?–1504)

57 VISION OF ST. BERNARD (Detail of Praying Angel), La Badia, Florence. *Ex. B.* Illustrated opposite page 30.

This picture is sometimes called the "Madonna of St. Bernard." It was painted by Filippino when he was about twenty-two years old, and is one of his most charming works. It is supposed to be a portrait of one of the Medici children.

BOTTICELLI, Sandro (1446–1510)

58 MADONNA, INFANT JESUS, AND ST. JOHN, Louvre, Paris. *Ex. A, Ex. B, B.* Illustrated opposite page 30.

This is one of Botticelli's most acceptable Madonnas, because of its tenderness of feeling, its gentleness, its expression of maternal love. The types of the Madonna, the Child, and St. John indicate Botticelli's early manner when he was following his master Fra Filippo. He was one of the notable painters of the Florentine school.

MELOZZO DA FORLI (1438–1494)

59 ANGEL PLAYING VIOL, Sacristy of St. Peter's, Rome. *Ex. A, Ex. B, B, P5.* Illustrated opposite page 30.

This is a fragment of a fresco done originally for SS. Apostoli, Rome. The picture is one of the most beautiful of the angels, one that shows Melozzo as happily in his foreshortening as in his composition. The upward sweep of the wings, the downward sweep of the drapery, the swirl of the sleeve and arm and violin bow across the center, are all very effective in giving motion,— the feeling of flight. The serenity and loveliness of the face are features that will not be overlooked. There is little of Melozzo's work left to us, but that little indicates that he came from the Umbrian country and was probably a pupil of Piero della Francesca.

BELLINI, Giovanni (1428?–1516)

60 MADONNA AND FOUR SAINTS, S. Zaccaria, Venice. *Ex. A, Ex. B.*

This picture, accounted by many Bellini's masterpiece, was painted for the altar where it now stands.

Bellini was the leader in Venice, during the fifteenth century, and the master of the great Venetians, Giorgione, Titian, and their contemporaries.

The different sizes published of each picture are indicated by the symbols in italics. For key to symbols see page 12.

CARPACCIO, Vittore (?–1522?)

61 ANGEL WITH LUTE, Academy, Venice. *B, P3.* Illustrated opposite page 30.

The little angel, a detail from the bottom of the Presentation in the Temple, is very popular with picture-lovers because of the charm of unconsciousness. The angel is thoroughly child-like, and is making music, not for an applauding audience, but for the glory of the Madonna standing above. The naive quality and the unaffected action are certainly attractive. They form one of the great attractions of all Carpaccio's work. It is the painter's frankness that makes such frank characters in his art.

Carpaccio was a contemporary of Giovanni Bellini. He was one of the most interesting of all the early Venetians.

HIGH RENAISSANCE

ANDREA DEL SARTO (1486–1531)

62 MADONNA DEL ARPIE, Uffizi Gallery, Florence. *Ex. A, Ex. B.*

The picture is sometimes called the "Madonna of St. Francis." It got the name of the "Madonna del Arpie" from the harpies sculptured on the pedestal. In loftiness of composition, in drawing, in handling, and in color, it is one of Andrea's best pictures. He was a famous colorist for Florence, and perhaps the most accomplished brushman of the Florentine school.

63 DETAIL OF ABOVE. *Ex. A, Ex. B.*

This picture is a good illustration of the materialism of the High Renaissance. It is superb art, but lacks the religious fervor of the earlier Renaissance.

MICHAEL ANGELO BUONARROTI (1474–1564)

64 DELPHIC SIBYL (Detail), Sistine Chapel, Rome. *Ex. A, Ex. B.* Illustrated opposite page 31.

The frescoes on the Sistine Chapel ceiling were begun in 1508, by order of Julius II, and finished, according to Vasari, in twenty months, with the painter lying upon his back on the scaffolding most of the time. Michael Angelo protested against doing them, and said he was a sculptor, not a painter; but he nevertheless proved himself in this ceiling the most powerful draughtsman known to art history. The frescoes were true fresco, and are now cracked and smoked with incense; but the spirit of art is still with them and in them.

65 AN ATHLETE (Figure bending to loosen drapery about the feet), Sistine Chapel, Rome. *Ex. A, Ex. B.* Illustrated opposite page 31.

This is one of the decorative figures, called Athletes or Genii, that are placed at the corners of the central panels of the Sistine ceiling.

Angel with Tambourine,
Fra Angelico.
No. 53

St. Barbara,
Palma il Vecchio.
No. 73

Angel with Harp,
Fra Angelico.
No. 54

Angel with Lute, Carpaccio.
No. 61

Angel with Viol, Melozzo da Forli.
No. 59

Praying Angel, Filippino Lippi.
No. 57

Madonna, Botticelli.
No. 58

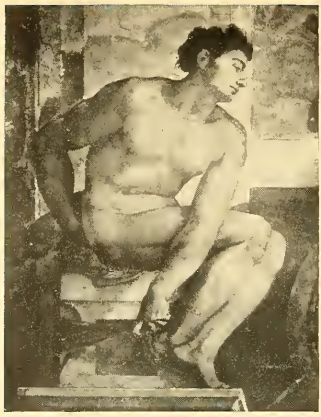


Figure of an Athlete, Michael Angelo. No. 65

Delphic Sibyl, Michael Angelo. No. 64

Sistine Madonna, Raphael. No. 67

Madonna of the Chair, Raphael. No. 66

Holy Night, Correggio. No. 70

Mona Lisa, Leonardo da Vinci. No. 69

It is a muscular type, and many people have thought the secret of its greatness lay in its physical bulk; but the strength is mental as well as physical. The grasp of mind is not less patent than the bulk of body.

Michael Angelo was a pupil of Ghirlandajo, influenced by Masaccio and Signorelli, a man of commanding personality in many fields, who really outlived the Renaissance, and yet was one of its most complete representatives in Central Italy. He had no rival, and he left no successor.

RAPHAEL SANZIO (1483–1520)

66 MADONNA OF THE CHAIR, Pitti Gallery, Florence. *Ex. A, Ex. B, B.* Illustrated opposite page 31.

This Madonna is maternal in sentiment. Perhaps that accounts for the great popularity of the picture. It is admired by all classes. The composition is in the form of a circle, and the figures fill the space quite perfectly.

67 SISTINE MADONNA, Dresden Gallery. *Ex. A, Ex. B, B, P3.* Illustrated opposite page 31.

This picture is accounted one of the great masterpieces of painting. It was originally painted for the church of the monastery of San Sisto at Piacenza. It hung over the high altar, and was to be seen by the worshipers as they entered the church. The figure of San Sisto is pointing towards the congregation and pleading for mercy for them as he looks up to the Madonna. In such a place the picture became a part of worship, and its reason for existence was most obvious.

68 DETAIL OF THE ABOVE. *Ex. A, Ex. B, B, P5.* Illustrated opposite page 36.

Raphael was of the Umbro-Florentine school, an early pupil of Perugino, and a man who levied upon excellences in all the painters of the time,— Masaccio, Fra Bartolommeo, Leonardo, Michael Angelo. He is deservedly ranked with Leonardo and Michael Angelo as one of the great Florentines.

LEONARDO DA VINCI, (1452–1519)

69 MONA LISA, Louvre, Paris. *Ex. B, B.* Illustrated opposite page 31.

The sitter was a beauty of the time, whose great charm Leonardo never quite succeeded in capturing with the brush.

CORREGGIO, Antonio Allegri (1494 ?–1534)

70 HOLY NIGHT, Dresden Gallery. *Ex. A, Ex. B, P5.* Illustrated opposite page 31.

Correggio was the best colorist outside of the Venetian school, and also the best brushman. His works as mere form and color, aside from any other meaning, are superb. The "Holy Night" is on wood, and measures about eight feet by six feet.

The different sizes published of each picture are indicated by the symbols in italics. For key to symbols see page 12.

TINTORETTO (Jacopo Robusti) (1518–1592)

71 MIRACLE OF ST. MARK, Academy, Venice. *Ex. A, Ex. B.*

The story told is that of a slave in the service of a nobleman of Provence, who disobeyed his master's orders in worshiping at the shrine of St. Mark. He was condemned to torture in the public square. St. Mark appears at the critical moment, in a halo of light from heaven, and breaks the instruments of torture. The executioner is holding up his broken instruments to an officer sitting upon a high throne at the right, and people in Oriental costume are standing by in amazement. The portrait of the donor is in the left-hand corner, and that of the painter is seen next to that of the soldier in chain armor at the right.

It is a very notable picture, and is usually regarded as Tintoretto's masterpiece.

VERONESE, Paolo (1528–1588)

72 MADONNA AND SAINTS, Venice Academy. *Ex. A, Ex. B.*

This is an epitome of Venetian life. Here at Venice the altar-piece of the church, begun as an expression of piety, finally closes its career as an expression of the purely sensuous beauty of life. Nothing could be finer as art, but nothing could be further removed from the religious motive with which Italian art was first started.

PALMA IL VECCHIO (1480?–1528)

73 ST. BARBARA, S. M. Formosa, Venice. *A, B.* Illustrated opposite page 30. (For detail see No. 293.)

This is the central panel of a notable altar-piece. St. Barbara was the patron saint of the artillerists, and appears with cannon at her feet; the tower is seen in the background. The impersonation is here given with a splendid Venetian type — one of the finest in the whole realm of art.

Palma was of the school of Bellini, and influenced by Giorgione.

BORDONE, Paris (1495–1570)

74 THE FISHERMAN AND THE RING, Academy, Venice. *Ex. A, Ex. B.*

During a great storm in Venice, St. Mark, in the guise of a stranger, and two companions, induced a fisherman to row them beyond the Lido, out to sea, where they met and exorcised a galley of demons, the cause of the storm, after which the wind ceased. Returned to Venice, the fisherman demanded fare, and was told to tell what he had seen to the Doge and he would be paid. He declared that

the Doge would not believe him, whereupon St. Mark gave him his ring and told him to show that. When it was presented to the Doge it proved to be the ring of the saint, kept in the sanctuary. The sanctuary was found locked, but the ring was gone, and the fisherman was believed. The picture shows the Doge with Venetian senators in splendid robes, and a fine perspective of architecture in the background.

Paris Bordone was of Titian's school, and influenced by Giorgione.

RENI, Guido (1575–1642)

75 AURORA, Rospigliosi Palace, Rome. *Double Ex. A, A, B, P8.* Frontispiece.

Aurora strews flowers before the chariot of the god of the sun, who is surrounded by the dancing hours. It is the best work of Guido, and is too well known to call for much comment. It is agreeable in color and spirited in action, the movement forward of the throng being very well indicated.

Dutch and Flemish Painting

At the opening of the fifteenth century that section of Europe which today comprises Belgium and Holland was known as Flanders. It was here that the Van Eyck brothers, Jan and Hubert, lived and painted, and it is to these artists that credit is given for the first use of oil paints. Their colors were mixed with oil instead of white of egg or gum, according to the general practice of that time.

Rich color, such as was possible with the use of oil, has ever been one of the characteristics of the Flemish and of the Dutch painters. The people delighted in having themselves painted, and whether in portraits of them, or religious pictures, or in interiors or landscapes, it is always the people and their surroundings that the artists have portrayed. The greatest painters in these two little countries lived during the seventeenth and eighteenth centuries.

Rubens and Van Dyck belong to Flanders, and Hals, Rembrandt, Vermeer, Hobbema, and Ruysdael to Holland.

In 1568 Holland secured its independence from Spanish rule. Then for about a century and a half art seemed to decline here, the interest centering in England at the opening of the nineteenth century and then passing to France. During the last quarter of the nineteenth century, however, there arose in Holland a group of painters who were able to convey in their canvases the moist air, the big, flat stretches of country, the gray skies, the quiet groups of cattle, the humble interiors with happy families, for which their country is noted. To this group belong such well-known painters as Israels, Mauve, the Maris brothers, Neuhuys, and others.

Modern Painting

The last quarter of the eighteenth century in England was the period of the great portrait painters, such as Lawrence and Reynolds; while the landscape painter, Constable, who has so well portrayed the fertile English farms, caught some of his inspiration in Hobbema and Ruysdael, and he in turn influenced the group of painters in France known as the "Men of 1830," which included amongst others Corot, Rousseau, Millet, and Troyon.

Miscellaneous Paintings

DUTCH AND FLEMISH SCHOOLS

GORTER, A. M. (1866–

76 FADING LIGHT OF DAY. Copper-plate painting. Size of work, 25¼ x 17⅞ in. Price, $15. Illustrated opposite page 34.
Original owned by A. W. Elson & Co.

HALS, Franz (1580?–1666)

Hals is one of the great painters of the world. As a portrait painter he is ranked with the greatest masters. He was a man of the people and delighted in perpetuating such fleeting, happy moments as we see in his "Laughing Cavalier."

77 LAUGHING CAVALIER, Wallace Collection, London. *P5*. Illustrated opposite page 35.

HOBBEMA, Meindert (1638?–1709)

While Hobbema was probably a pupil of Ruysdael, his choice of subjects brings out an entirely different view of nature. Hobbema painted quiet, restful scenes; the effects of clouds and sunlight interested him. He painted Dutch scenery as it was, rarely giving way to his imagination.

78 AVENUE, MIDDELHARNIS, National Gallery, London. *Ex. A*, *Ex. B*, *P5*, *P3*. Illustrated opposite page 34.
The Avenue, Middelharnis, is considered Hobbema's best composition. The coloring is excellent, and the details are painted with the utmost exactness.

ISRAELS, Josef (1824–)

He is the leader of the modern Dutch school, is a member of the French Institute, and has received medals at several exhibitions.

Fading Light of Day, Gorter. No. 76

Avenue, Middelharnis, Hobbema. No. 78

Spring, Mauve. No. 80

Autumn, Mauve. No. 81

A Misty Morning in Holland, Mauve. No. 82

Interior of a Cottage, Israels. No. 79

Landscape with Windmill, Ruysdael. No. 89

A Stormy Day on the North Sea, Stacquet. No. 90

Man with Fur Cap (Detail), Rembrandt. No. 86

Little Princess, Morellse. No. 83

Rembrandt as an Officer, Rembrandt. No. 85

Laughing Cavalier, Hals. No. 77

Children of Charles I., Van Dyck. No. 91

The Syndics, Rembrandt. No. 87

79 INTERIOR OF A COTTAGE, Corcoran Gallery, Washington. *Ex. A, B, P3.* Illustrated opposite page 34.

MAUVE, Anton (1838–1888)

Mauve's dreamy, sensitive nature is embodied to a great extent in his paintings. A peaceful haze, a thoughtful silence, rests over his landscapes. Fond of animals, a flock of sheep was his favorite theme; and the pictures where sheep are in view form nearly all of his best compositions.

80 SPRING, Metropolitan Museum, New York. *Ex. A, Ex. B, P3.* Illustrated opposite page 34.

This is a very characteristic bit of Dutch scenery. In the springtime numberless flocks of sheep are to be seen in the fields, and the soft haze that lightly covers this landscape is, too, a part of the fascinating scenery of Holland.

81 AUTUMN, Metropolitan Museum, New York. *Ex. A, Ex. B, B, P5, P3.* Also in copper-plate painting. Size of work, 17⅝ x 26½ in. Price, $20. Illustrated opposite page 34.

82 A MISTY MORNING IN HOLLAND, Amsterdam. Copper-plate painting. Size of work, 16¾ x 22½ in. Price, $15. Illustrated opposite page 34.

MORELLSE, Paul (1571–1638)

83 THE LITTLE PRINCESS, Rijks Museum, Amsterdam. *P5.* Illustrated opposite page 35.

POTTER, Paul (1625–1654)

In his short life Potter produced an astonishing quantity of excellent work. Animals, single and in groups, were his favorite themes.

84 THE YOUNG BULL, Haag Museum. *P5.* (For detail see No. 314.)

REMBRANDT VAN RYN (1606–1669)

The son of a miller of Leyden, Rembrandt persevered in his determination to become an artist, and succeeded in establishing a reputation as one of the world's great portrait painters. His productions are characterized by bold lines and vigorous treatment. The greatest painter of light and shadow, the shadow that is full of color, Rembrandt knew how to make his portraits seem almost like living, breathing human beings. In his studies he constantly used himself and his family as models.

85 PORTRAIT OF HIMSELF AS AN OFFICER, Haag Museum. *P5.* Illustrated opposite page 35.

86 MAN WITH FUR CAP (Detail), Hermitage, St. Petersburg. *P5.* Illustrated opposite page 35. (See also No. 323.)

87 THE SYNDICS, Rijks Museum, Amsterdam. *Ex. A, Ex. B, B, P5.* Illustrated opposite page 35. (For details see Nos. 316 and 317.)

RUBENS, Peter Paul (1577–1640)

Rubens was a very prolific painter, several thousand of his works being, as it is said, in existence. At first he studied in Antwerp, then went to Italy and gained a great deal from the study of the works of Titian. His individuality, however, was always maintained. Rich color and round, fleshy bodies characterize his work.

88 PLAYING CHILDREN, Berlin Gallery. *P5.*
The models for this picture were members of Rubens' own family.

RUYSDAEL, Jacob van (1625?–1682)

Like many another great artist, Ruysdael was not appreciated during his life, or in his own country. The solemn, mysterious phases of nature appealed to him. His touch was exceedingly spirited and crisp, but his color was rather cold, and limited to a few tones.

89 LANDSCAPE WITH WINDMILL, Rijks Museum, Amsterdam. *Ex. A, Ex. B, B, P5, P3.* Illustrated opposite page 34.
This is generally considered Ruysdael's masterpiece, and portrays a scene that in his time was to be found all over Holland. It is perhaps the finest landscape painting in existence.

STACQUET, Henri (–1906)

Late President of the Belgian Water Color Society

90 A STORMY DAY ON THE NORTH SEA. Copper-plate painting. Size of work, 20¾ x 24¾ in. Price, $20. Illustrated opposite page 34.
Original owned by A. W. Elson & Co.

VAN DYCK, Anton (1599–1641)

The most distinguished of Rubens' pupils, Van Dyck surpassed his master in the ability to paint textures and to convey the dignity of royalty. Born in Antwerp, Van Dyck traveled in Italy and Spain, and finally settled in England, where he became court painter to Charles I, and has left us many likenesses of the children of the king. In the group now in the Dresden Gallery they seem quite unconscious of the cares that life held in store for them, and form a delightful group with their two pet dogs.

91 CHILDREN OF CHARLES I, Dresden Gallery. *Ex. A, Ex. B.* Illustrated opposite page 35.

The Holy Family, Murillo.
No. 151

Sistine Madonna (Detail), Raphael.
No. 67

Portrait of Himself, Rembrandt.
No. 318

William of Orange (Detail),
Van Dyck. No. 93

Age of Innocence, Reynolds.
No. 144

Baby Stuart, Van Dyck.
No. 92

The Angelus, Millet. No. 110

St. Anthony, Murillo. No. 152

A Scanty Meal, Herring. No. 133

The Wheatfield, Volkmann. No. 127

There's No Place Like Home, Firle. No. 397

A Treaty with the Indians, Millet. No. 398

Derwentwater. No. 404

Portland Head Light. No. 405

92 BABY STUART, Turin Gallery. *B.* (From copy by Canevari.) Illustrated opposite page 36.

93 WILLIAM OF ORANGE (Detail), The Hermitage, St. Petersburg. *P5.* Illustrated opposite page 36.

VERMEER, Jan (Van Der Meer of Delft) (1632–1675)

One of the great masters of the Dutch school.

While many painters are remarkable for the number of pictures that they executed, just the opposite is the case with Vermeer. Only about a dozen authenticated works by him are known to exist, but each of these is a masterpiece. His "View of Delft" is especially noted for the exquisite handling of sky and water.

94 VIEW OF DELFT, Haag Museum. *P5.* Illustrated opposite page 38.

FRENCH SCHOOL AND THE "MEN OF 1830"

French art, in the early years of the nineteenth century, was still subject to classic tradition, as exemplified in the works of David, and, later, of Ingres. The exhibition at the Salon of 1819, of Gericault's "Raft of the Medusa," may be said to mark the dawn of the Romantic movement in French painting. This movement was a protest against the tyranny of Greece and Rome in art, and a vindication of mediæval and modern art against the contempt with which it was treated. The men of 1830 were led by Delacroix, whose impetuous art presented as great a contrast to the conventional canvasses of the classicists as did, at a later day, Millet's "Man with a Hoe." The modern school of landscape painting in France, owing much to the influence of Constable, had its beginnings at this time, its chief exponents being Corot, Rousseau, Daubigny, and Diaz, who, with other artists of the so-called Barbizon group, are closely identified with the men of 1830.

BONHEUR, Rosa (1822–1899)

Of a family of artists, Rosa Bonheur early showed her talent for painting. Her love of animals and careful study of their ways led her to don man's garb. In that costume she haunted the stables and secured sketches for the "Horse Fair," her best-known work.

Her animals are perfectly modeled, and her landscapes very faithful. For her services to art the Emperor Napoleon conferred upon her the Cross of the Legion of Honor, which up to that time had been given to women only for some striking deed of bravery or charity.

95 THE HORSE FAIR, National Gallery, London. *Ex. A, Ex. B.* Illustrated opposite page 38. (For detail see No. 341.)

These horses are of the heavy Percheron breed that come from the portion of France known as La Perche, and are bred from Arabian and Barb horses brought to France by Charles Martel, the Crusader.

96 OXEN PLOWING, Luxembourg, Paris. *Ex. A, Ex. B.* Illustrated opposite page 38.

Cattle also interested Rosa Bonheur. Note the effort with which the animals draw the heavy plow that sinks deep in the rich earth.

97 DEER IN THE FOREST — TWILIGHT, Metropolitan Museum, New York. *Ex. A, Ex. B, B, P5, P3.* Illustrated opposite page 38.

CAZIN, Jean Charles (1840–1901)

98 MOONLIGHT IN HOLLAND, Corcoran Gallery, Washington. *B.* Illustrated opposite page 38.

COROT, Jean Baptiste Camille (1796–1875)

Corot early showed his fondness for art, and on his return from a tour in Italy at the age of thirty brought studies that established him as one of the pathfinders in the development of the modern French school of landscape painting. In his early years he was under the influence of the cold, classic school, and his devotion to the more simple things of nature did not become apparent until the last twenty years of his life. It was in this last period that he painted his greatest pictures.

99 MATINÉE (Dance of the Nymphs), Louvre, Paris. *Ex. A, Ex. B, B, P3.* Illustrated opposite page 38.

Corot's best compositions are those he conceived from his imagination, and the "Matinée," probably the most famous of his paintings, is a good example of this. He had no need of actual landscapes, he only needed sky at twilight or dawn and they rose before him.

100 SUNSET, Private Collection. *B.*

101 WOOD-GATHERERS, Corcoran Gallery, Washington. *Ex. A, B.* Illustrated opposite page 38.

This is one of the best of Corot's works portraying real life.

DAUBIGNY, Charles François (1817–1878)

One of the great painters of the "Men of 1830."

Like Corot, Daubigny traveled in Italy, and on his return showed his great talent for painting. An intense lover of nature, he made long excursions on the Seine in a houseboat, spending his time in transferring to canvas his impressions of the beautiful country through which this river flows.

102 A HAMLET ON THE SEINE, Corcoran Gallery, Washington. *Ex. A, B.* Illustrated opposite page 38.

DUPRÉ, Julien (1851–)

103 THE WHITE COW, Luxembourg, Paris. *L.*

The Horse Fair, Bonheur. No. 95

Oxen Plowing, Bonheur. No. 96

Deer in the Forest — Twilight, Bonheur. No. 97.

View of Delft, Vermeer. No. 94

Wood-Gatherers, Corot. No. 101

A Hamlet on the Seine, Daubigny. No. 102

Matinée, Corot. No. 99

Moonlight in Holland, Cazin. No. 98

The Balloon, Dupré. No. 104

Girl with Apple, Greuze. No. 106

By the River, Lerolle. No. 109

Knitting Lesson, Millet. No. 112

Sheepfold, Jacque. No. 107

Gleaners, Millet. No. 111

104 THE BALLOON, Metropolitan Museum of Art, New York. *Ex. A, Ex. B, B, P5.* Illustrated opposite page 39.

GREUZE, Jean Baptiste (1725–1805)

105 THE BROKEN PITCHER, Louvre, Paris. *P5.*

106 GIRL WITH APPLE, National Gallery, London. *L.* Illustrated opposite page 39.

JACQUE, Charles Emile (1813–1894)

Jacque may be characterized as a rustic artist. His farmyard scenes are painted with vigor, and he excels in accurate portrayal of sheep, which are his favorite subjects.

107 THE SHEEPFOLD, Metropolitan Museum of Art, New York. *Ex. A, Ex. B, B, P5.* Illustrated opposite page 39.

LE BRUN, Vigée (1755–1842)

Madame Le Brun soon became a great favorite of society. At the time of the revolution she fled to Italy, visiting important cities there; then went to St. Petersburg, where she remained five years. She was everywhere received with high honor, admitted to membership of the principal academies, and abundantly employed.

Madame LeBrun's figures are well posed, and although the composition is sometimes conventional, there is always elegance and refinement in her paintings. Her technique is most careful in finish, her drawing is good, and her color is pleasing, reminding one of Greuze.

108 PORTRAIT OF HERSELF AND DAUGHTER, Louvre, Paris. *P8, P5.*

LEROLLE, Henri (1848–)

109 BY THE RIVER, Museum of Fine Arts, Boston. *Ex. A, Ex. B, P3.* Illustrated opposite page 39.

MILLET, Jean François (1814–1875)

Millet is recognized now as being probably the greatest portrayer of French peasant life. While living, however, his genius did not receive the appreciation it deserved. It was not until after his death that his true worth was appreciated. Most of his life was passed in Barbizon, a little village in the forest of Fontainebleau. Here, amid the pastoral scenes he loved so well, Millet produced his great masterpieces.

110 THE ANGELUS, Private Collection. *Ex. A, Ex. B, B, P3.* Illustrated opposite page 37.

111 THE GLEANERS, Louvre, Paris. *Ex. A, Ex. B, B, P3.* Illustrated opposite page 39.

112 THE KNITTING-LESSON, Museum of Fine Arts, Boston. *B, P3.* Illustrated opposite page 39.

REGNAULT, Henri (1843–1871)

Regnault was a genre painter of great promise who was killed during the Franco-Prussian war. The painting we reproduce shows all his vigor of drawing and color.

113 THE HORSES OF ACHILLES, Museum of Fine Arts, Boston. *Ex. A, Ex. B.* Illustrated opposite page 40.

Automedon, the charioteer of Achilles, is struggling with the horses of Achilles while preparing to harness them to the chariot.

RENOUF, Émile (1845–1894)

Like Daubigny, Renouf was a lover of the Seine and its picturesque country. He lingered more near the mouth of the Seine, and found inspiration for his work among the fisher folk.

114 THE HELPING HAND, Corcoran Gallery, Washington. *Ex. A, B, P3.* Illustrated opposite page 40.

TROYON, Constant (1810–1865)

Beginning as a painter in the porcelain factory at Sèvres, Troyon turned more and more to nature, and finally devoted himself entirely to painting landscapes. A visit to Holland, where he saw Paul Potter's "Bull," tempted him to paint cattle. As a colorist he had great technical skill and inexhaustible resources, enabling him in this new line of cattle and landscape painting to soon become illustrious.

115 THE RETURN TO THE FARM, Louvre, Paris. *Ex. A, Ex. B, P3.* Illustrated opposite page 40.

116 HOLLAND CATTLE, Metropolitan Museum of Art, New York. *Ex. A, Ex. B, B, P5.* Illustrated opposite page 40.

VAN MARCKE, Emile (1827–1890)

Troyon's most noted pupil began his art training as his master had done, in the porcelain factory at Sèvres. He was rather a better draughtsman than Troyon.

117 VALLEY OF THE TOUCQUES, Private Collection. *B.*

118 FARM SCENE WITH CATTLE, Corcoran Gallery, Washington. *Ex. A, B.* Illustrated opposite page 40.

119 THE MILL, Metropolitan Museum of Art, New York. *Ex. A, Ex. B, B, P5.* Illustrated opposite page 40.

The different sizes published of each picture are indicated by the symbols in italics. For key to symbols see page 12.

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The Mouse, Kaulbach. No. 121

Return of the Flock, Braith. No. 120

The Mill, Van Marcke. No. 119

Holland Cattle, Troyon. No. 116

Horses of Achilles, Regnault. No. 113

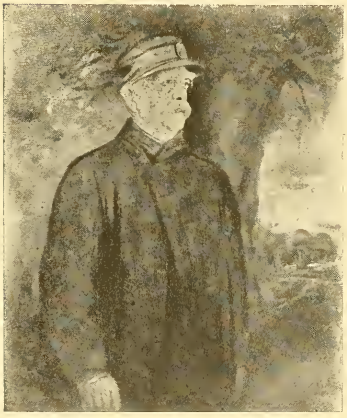
The Helping Hand, Renouf. No. 114

Return to the Farm, Troyon. No. 115

Farm Scene with Cattle, Van Marcke. No. 118

Arabs on the March, Schreyer. No. 124

I Hear a Voice, Earl. No. 132



Bismarck, Lenbach. No. 123

The Cornfield, Constable. No. 128

Winter, Douglass. No. 130

Spring, Douglass. No. 131

GERMAN SCHOOL

BRAITH, Anton

120 THE RETURN OF THE FLOCK. *Imp.* Illustrated opposite page 40.

KAULBACH, Hermann

121 THE MOUSE. *R.* Illustrated opposite page 40.

122 CLOISTER SOUP. *R, Imp.*

LENBACH, Franz (1836–1904)

123 BISMARCK, Corcoran Gallery, Washington. *B.* Illustrated opposite page 41.

SCHREYER, Adolphe (1828–1899)

124 ARABS ON THE MARCH, Metropolitan Museum of Art, New York. *Ex. A, Ex. B, B.* Illustrated opposite page 41.

PRINTS OF ORIGINAL DRAWINGS ON STONE BY MODERN GERMAN ARTISTS

These pictures in color, mostly from nature, are excellent for the schoolroom, introducing good color studies. They have all the freshness of original drawings.

		Size.	*Price.*
125	BARNYARD IN SOUTHERN GERMANY (HAUEISEN)	27 x 39 in.	$12.00
126	THE IRON GUARD (JANK)	22 x 30 in.	3.00
127	THE CORNFIELD (VOLKMANN)	27 x 39 in.	4.00

Illustrated opposite page 37.

ENGLISH SCHOOL

CONSTABLE, John (1776–1837)

A close student of nature, Constable delighted in painting simple scenes of country life, especially about Hampstead, where he made innumerable studies of cloud-forms. Bursts of sunlight, storms, atmosphere, interested him, and he saw landscapes in large patches of form and color. When he exhibited a number of his paintings in Paris in 1824, it led the French artists to realize that only by going direct to nature could landscape be interpreted with truth and feeling.

128 THE CORNFIELD, National Gallery, London. *Ex. A, Ex. B.* Illustrated opposite page 41.

DAVIS, H. W. B.

129 SPRING PLOWING. Engraving. Size of work, 21 x 41 in. Price, $5.

DOUGLAS, Edwin (1848–)

130 WINTER. *L.* Illustrated opposite page 41.

131 SPRING. *L.* Illustrated opposite page 41.

EARL, Maud

132 I HEAR A VOICE. Engraving. Size of work, 23 x 29 in. Price, $7.50. Illustrated opposite page 41.

HERRING, J. F. (1795–1865)

133 A SCANTY MEAL, Tate Gallery, London. *B.* Illustrated opposite page 37.

LANDSEER, Sir Edwin (1802–1873)

Edwin, the youngest son of John Landseer, a celebrated engraver, received his first lessons in drawing from his father, and before he was five years old showed decided talent. At fourteen, when he was attending the schools of the Royal Academy, he sent several pictures to exhibitions. His sympathy with and love for animals pervades all his works, dogs and deer being his favorites. His painting is extremely accurate, almost too detailed, but he knew how to grasp and express character.

134 SHOEING THE BAY MARE, National Gallery, London. *Ex. A, Ex. B, P3.* Illustrated opposite page 42.

135 A DISTINGUISHED MEMBER OF THE HUMANE SOCIETY, National Gallery, London. *Ex. A, Ex. B, P3.* Illustrated opposite page 42.

136 DIGNITY AND IMPUDENCE, National Gallery, London. *Ex. B, P3.* Illustrated opposite page 42.

137 KING CHARLES SPANIELS, National Gallery, London. *L.*

138 RED DEER AT CHILLINGHAM. Engraving. Size of work, 18 x 27 in. Price, $5. Illustrated opposite page 42.

139 MONARCH OF THE GLEN. Engraving. Size of work, 24 x 24 in. Price, $5. Illustrated opposite page 42.

140 THE FORESTER'S FAMILY. Engraving. Size of work, 22 x 34 in. Price, $5.

141 TWINS. Engraving. Size of work, 22 x 25 in. Price, $5.

142 ODIN. Engraving. Size of work, 18 x 24 in. Price, $5.

The different sizes published of each picture are indicated by the symbols in italics. For key to symbols see page 12.

Shoeing the Bay Mare, Landseer.
No. 134

Dignity and Impudence, Landseer.
No. 136

Red Deer at Chillingham, Landseer.
No. 138

The Monarch of the Glen, Landseer.
No. 139

A Distinguished Member of the Humane Society, Landseer. No. 135

Saved, Landseer. No. 143

Melon Eaters, Murillo. No. 150

Sir Galahad, Watts. No. 149

The Strawberry Girl, Reynolds. No. 146

Age of Happiness, Walker. No. 148

After the Shower, English. No. 154

The Fighting Téméraire, Turner. No. 147

143 SAVED. Engraving. Size of work, 20 x 32 in. Price, $5. Illustrated opposite page 42.

REYNOLDS, Joshua (1723–1792)

One of the greatest painters of portraits, Sir Joshua knew how to give grace and dignity to his figures. Particularly attractive are his portraits of children.

144 AGE OF INNOCENCE, National Gallery, London. *B.* Illustrated opposite page 36.

145 CHILD WITH LAP DOG, Wallace Collection, London. *P5.*

146 THE STRAWBERRY GIRL. *P5.* Illustrated opposite page 43.
This is said to have been considered by Sir Joshua one of the best of his portraits of children.

TURNER, Joseph Mallord William (1775–1851)

At the age of fourteen Turner entered the school of the Royal Academy. Later he was sent through England and France to make illustrations for books of travel, and finally went to Italy, where he became enamoured of the classical landscapes, and of the work of the French painter Claude. His own paintings vary from the precise, map-like work of his early years to rich, glowing, imaginative canvases, and at the close of his life they became merely bursts of color with scarcely any drawing.

147 THE FIGHTING TÉMÉRAIRE, National Gallery, London. *Ex. A, Ex. B, P3.* Illustrated opposite page 43.
"The Fighting Téméraire," captured from the French at the Battle of the Nile, was next to Nelson's ship, the *Victory*, in the line of battle at Trafalgar. In this battle she distinguished herself by capturing two 74-gun French ships. Turner portrays the ship when being towed by a puffing little tug to her last berth at Deptford, there to be broken up.

WALKER, J. Hanson

148 AGE OF HAPPINESS, Private Collection. *P3.* Illustrated opposite page 43.

WATTS, George Frederick (1817–1904)

All of Watts' paintings are imbued with the visionary spirit that was so strong in him. Even his landscapes do not portray so much as they suggest. He was a perfect technician; but even more than the manner of painting was his marvelous conception and ability to convey a lesson of the highest type of thought.

149 SIR GALAHAD, Eton College. *Ex. A, Ex. B, P3.* Illustrated opposite page 43.

The artist has portrayed Sir Galahad when that knight of pure heart and noble life has, after long seeking, caught a glimpse of the Holy Grail. It is a supreme moment. That for which he has sought so long now appears to him clear and bright. He has dismounted from his white horse, and, bare-headed, gazes with fascinated eyes upon the glorious vision.

SPANISH SCHOOL

MURILLO, Bartolomé Estéban (1618–1682)

Murillo's early works were mostly of humble people. He sought his subjects in common places, in the streets and in the markets, where he found ragged but vivid life. It was in the market-place of Seville that he found the two urchins who are painted as "The Melon-Eaters." Murillo is, however, distinctly the great Spanish religious painter. From the time he finished the fresco on the walls of the small cloister of the convent of San Francisco he became famous, and the rank he then achieved he has continued to hold.

150 THE MELON-EATERS, Dresden Gallery. *Ex. A, Ex. B.* Illustrated opposite page 43.

151 THE HOLY FAMILY, Louvre, Paris. *Ex. A, Ex. B.* Illustrated opposite page 36.

152 ST. ANTHONY, Berlin Gallery. *P5.* Illustrated opposite page 37.

AMERICAN SCHOOL

Other subjects by American painters will be found under "Portraits" and "Subjects Relating to American History."

ALEXANDER, John W. (1856–)

153 POT OF BASIL, Museum of Fine Arts, Boston. *Ex. A, B.* Illustrated opposite page 44.

ENGLISH, Frank F.

154 AFTER THE SHOWER. Copper-plate painting. Size of work, 13½ x 20 in. Price, $10. Illustrated opposite page 43.
Original owned by A. W. Elson & Co.

HOMER, Winslow (1836–)

For many years Mr. Homer has lived quietly at Scarboro, on the Maine coast, and finds the subjects for his work in the seafaring life of the people about him. His paintings are characterized by vigorous, forceful treatment. He is one of the few commanding figures in American art to-day, and is regarded by many as the greatest living American painter.

Pot of Basil, Alexander. No. 153

Little Rose, Whistler. No. 160

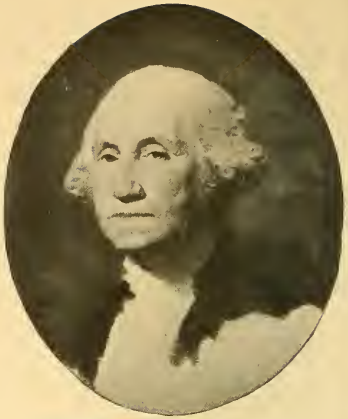
The Fog Warning, Homer. No. 155

The Road to Concarneau. No. 159

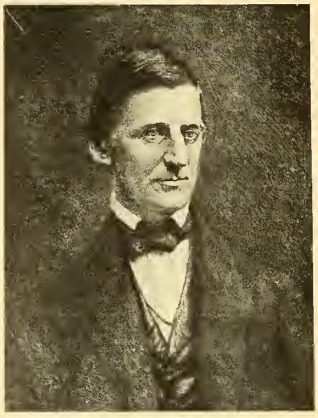
Hiawatha, Norris. No. 158

"All's Well," Homer. No. 156

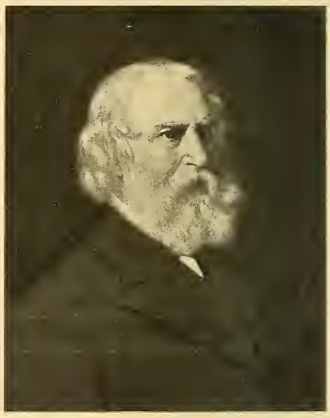
Lincoln. No. 166



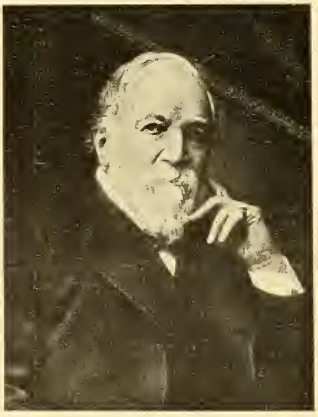
Washington, Stuart. No. 161



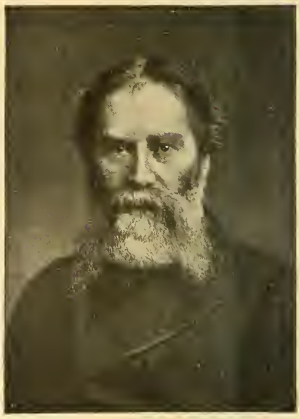
Emerson. No. 175



Longfellow. No. 168



Browning. No. 173



Lowell. No. 172

155 THE FOG WARNING, Museum of Fine Arts, Boston. *Ex. A, Ex. B, B, P5.* Also in copper-plate painting. Size of work, 15¾ x 26 in. Price, $20. Illustrated opposite page 43.

156 "ALL 'S WELL," Museum of Fine Arts, Boston. *B.* Illustrated opposite page 43.

HORNBY, Lester G. (1882–)

157 FISH WHARVES AT GLOUCESTER. Copper-plate painting. Size of work, 13 x 19 in. Price, $15.
Original owned by A. W. Elson & Co.

NORRIS, Elizabeth

158 HIAWATHA. Colored poster. Size of work, 14⅝ x 22 in. Price, $2. Illustrated opposite page 43.

PICKNELL, William L. (1852–1897)

159 THE ROAD TO CONCARNEAU, Corcoran Gallery, Washington. *Ex. A, B.* Illustrated opposite page 43.

WHISTLER, James McNeill (1834–1903)

160 LITTLE ROSE, Museum of Fine Arts, Boston. *B, P3.* Illustrated opposite page 43.

Portraits

The following are India-proof photogravures, mounted on heavy plate paper 28 x 38 inches. The size of the work averages 16½ x 20 inches, except in the oval portraits, which average 14½ x 18 inches. Price, $5 each.

161 GEORGE WASHINGTON (oval). Gilbert Stuart. Athenæum portrait. Museum of Fine Arts, Boston. Illustrated opposite page 45.

George Washington was born in Virginia on February 22, 1732. When about sixteen years old he left school and worked for three years as a land-surveyor. At nineteen he joined the militia, and in 1754 he was appointed lieutenant-colonel, and the following year accompanied General Braddock on the disastrous expedition to Fort Duquesne.

He married Mrs. Martha Custis in 1759, and, resigning his commission, led the quiet life of a country gentleman until the breaking out of the War of the Revolution. Elected a delegate to the First Continental Congress (1774), and also to the second one, he was appointed by the latter body, in June, 1775, Commander-in-Chief of all the Continental forces. Taking command of the army at Cambridge, July 3, he forced the British to evacuate Boston in the

ensuing March, after a siege of eight months. Then followed the battles of Long Island, Trenton, Princeton, Brandywine, Germantown, and Monmouth, and finally the surrender of Cornwallis to Washington, at Yorktown, on October 19, 1781.

A treaty of peace being signed at Paris in September, 1783, Washington resigned his commission at Annapolis, Md., on the twenty-third of the following December, and returned to his home at Mount Vernon. From there he was once more summoned to public life by his election as the first President of the United States, in 1789. He was reëlected in 1793, and died at Mount Vernon, December 14, 1799.

162 MARTHA WASHINGTON (oval). GILBERT STUART. Athenæum portrait. Museum of Fine Arts, Boston.

163 THOMAS JEFFERSON. GILBERT STUART. Bowdoin College.

Thomas Jefferson was born at Shadwell, Va., April 2, 1743, and was educated at the College of William and Mary. He chose the law as his profession, and entered public life in 1769, when he became a member of the Virginia House of Burgesses. In 1775 he was elected to the Continental Congress. There he was appointed one of a committee to draft the Declaration of Independence, and, as chairman, wrote the original draft.

Again in Congress in 1783, he was the next year sent to France as plenipotentiary with Franklin and Adams, later becoming sole minister plenipotentiary. Returning after five years, he was made Secretary of State under Washington, in 1790. Resigning this office in 1794, he became Vice-President under Adams in 1796. He then served two terms as President, from 1801 to 1809.

He founded the University of Virginia in 1819, and died at Monticello, Va., on July 4, 1826.

164 ALEXANDER HAMILTON. JOHN TRUMBULL. Katonah, N. Y.

Alexander Hamilton was born in the Island of Nevis, West Indies, January 11, 1757. He came to the United States in 1772, and entered King's College (now Columbia). In 1776 he was given command of a company of artillery, and distinguished himself in the battles of Long Island and White Plains. Attracting the notice of Washington, the latter offered him a place on his staff, and thus began a long and close connection between these two great men.

After Yorktown he left the army and practised law, accepting from Robert Morris the office of Continental Receiver of Taxes for New York. He was elected to Congress in 1782, and later to the New York Legislature, and took a prominent part in the Philadelphia Convention of 1787. The majority of the celebrated *Federalist* essays were written by him, and he did much towards the adoption of the Constitution. When the Treasury Department was organized, in the September following Washington's election,

Hamilton was given the secretaryship; and from then until his resignation, in 1795, he did an immense amount of valuable work for his country.

Being challenged to a duel by his old enemy, Aaron Burr, he accepted, and fell, mortally wounded, at the first fire. This was at Weehawken, N. J., on July 11, 1804.

165 BENJAMIN FRANKLIN (oval). DUPLESSIS. Museum of Fine Arts, Boston.

Benjamin Franklin was born in Boston, Mass., January 17, 1706. He received but little education, being sent to work at an early age. At seventeen he went to Philadelphia, and then to London, where he worked as a printer. Returning to Philadelphia in 1726, he established himself in business, and in 1729 was both the editor and publisher of the Pennsylvania *Gazette*. In 1731 he founded the Philadelphia Library, and the next year began the publication of "Poor Richard's Almanack." In 1743 he projected what is now the University of Pennsylvania. His great discoveries in electricity were made in 1752, and the following year he was appointed Deputy Postmaster-general. In 1757 he was sent to England to represent the Assembly of Pennsylvania before the Privy Council.

On his return, in 1775, he was elected a delegate to the Second Continental Congress, and there chosen one of a committee of five to draft the Declaration of Independence. He was appointed minister to France, in 1776, where he rendered invaluable aid to his country by his success in obtaining loans and in negotiating with his associates the treaties of 1778 and 1783.

Franklin was elected president of Pennsylvania in 1785, which office he retained for three years. He died in Philadelphia, April 17, 1790.

166 ABRAHAM LINCOLN (oval). Daguerreotype from life about 1860. Illustrated opposite page 45.

Abraham Lincoln was born in Hardin County, Kentucky, February 12, 1809. He was mainly self-educated, and worked for years on his father's farm, and as a flat boatman, clerk, storekeeper, postmaster, and surveyor. In 1832 he was a captain of volunteers in the Black Hawk War. He then studied law, and was admitted to the bar; was several times elected to the Illinois Legislature, and served a short time in Congress in 1846. When, in 1858, Senator Douglas was a candidate for reëlection to the Senate, the Illinois Republicans nominated Lincoln as his rival, and the campaign which followed was made notable by the joint debates between them. Lincoln received the Republican nomination for the presidency in May, 1860, and was elected the following November.

The attack upon Fort Sumter, in April, 1861, was the opening event of the Civil War, which came to an end by the surrender of

Lee, at Appomattox Court House, April 9, 1865. Five days later, Lincoln's second term as President having but just begun, he was assassinated at Ford's Theatre, at Washington.

167 U. S. GRANT. Negative from life by Gutekunst in 1865.

Ulysses Simpson Grant was born at Point Pleasant, O., April 27, 1822. He was educated at West Point Military Academy, graduating from there in 1843. He served in the Mexican War, and remained in the army for several years after its close.

When the Civil War began he took his stand among the supporters of the Union, and, drilling a company, took it to Springfield, Ill. He was appointed Colonel of the Twenty-first Illinois Infantry, June 17, 1861, and in August made a brigadier-general of volunteers. He took Forts Henry and Donelson in February, 1862, these being the only important successes thus far gained for the national arms. Then followed the great conflicts of Shiloh, Vicksburg, Chattanooga, the Wilderness, Spottsylvania, Cold Harbor, and Petersburg, ending in the surrender of Lee, at Appomattox Court House, April 9, 1864. The previous month had seen Grant's appointment as lieutenant-general and commander-in-chief.

In 1868 he was elected to the presidency, and was chosen for a second term in 1872. After his retirement from office he made a tour of the world, being everywhere received with the greatest honors. He died at Mount McGregor, near Saratoga, N. Y., July 23, 1895.

168 HENRY W. LONGFELLOW. Ernest Longfellow. Cambridge, Mass. Illustrated opposite page 45.

Americans may fairly feel much pride in the fact that Longfellow is the most popular poet of the English language, even surpassing Tennyson; and pilgrims to the home of the poet, that stately mansion endeared to us by memories of both Washington and Longfellow, can hardly fail to be touched by thoughts of a life worthy of his verse. Like his great fellows, Bryant, Lowell, Whittier, and Holmes, and their English brothers, Tennyson and Browning, Longfellow the man has won our regard no less than Longfellow the poet. His writings appeal to the many by their simple and direct thought and their exquisite feeling for rhythm.

Born in Portland, Me., in 1807, Longfellow graduated from Bowdoin College in 1825, in the same class with Hawthorne, and after some years of travel and study in Europe came to Cambridge as Professor of Modern Languages at Harvard in 1835. He died in the quiet university city in 1882, and lies buried in Mount Auburn.

169 OLIVER WENDELL HOLMES. From negative from life in 1893.

The Law School of Harvard College now stands on the site of the ancient gambrel-roofed house wherein Oliver Wendell Holmes was born, in 1809. Twenty years later he graduated from Harvard,

in whose medical school, as Professor of Anatomy and Physiology, he taught for the greater part of his life, which ended in 1894. Fortunately for us, his work in his chosen profession of medicine did not prevent him from enriching American literature with many gems of poetry and prose, such as "The Last Leaf," "Old Ironsides," "The Chambered Nautilus," and "The Autocrat of the Breakfast Table," in addition to a great number of admirable "poems of occasion."

"If he had never perpetrated a joke he would have been one of the most original of essayists, and when the world forgets the sallies that have set tables in a roar, and even the lyrics that have set a nation's heart on fire, still his picture of the 'ship of pearl' will preserve his name forever."

170 SIR WALTER SCOTT. Sir John Watson Gordon. National Gallery of Scotland.

In Edinburgh, in 1771, Walter Scott was born, and it was at the beautiful house of Abbotsford which he had built on the banks of the Tweed that the great novelist passed away, in 1832. The "Wizard of the North" published his first important work, "The Lay of the Last Minstrel," in 1805, and his last, "Castle Dangerous," in 1832; and the list of romances in both prose and poetry (apart from other literary productions) which came from his pen during the years between these dates is a remarkable one both for quantity and quality, a legacy of inestimable worth.

Andrew Lang says of Scott: "Since Shakespeare, whom he resembles in many ways, there has never been a genius so human and so creative, so rich in humor, sympathy, poetry, so fertile in the production of new and real characters."

171 ROBERT BURNS (oval). Alexander Nasmyth. National Gallery of Scotland.

The ploughman-poet of Ayr was born on Jan. 25, 1759, as he has humorously told us in one of his poems. It was not until within ten years of the end of his short life that a volume of his verses was issued at Kilmarnock in 1786, when Burns was twenty-seven years old, and from their publication he received about twenty pounds. Dying in 1796, Burns left behind him a deathless name, inevitably the result of such productions as "The Cotter's Saturday Night," "Tam o'Shanter," "Scots wha hae," "To a Mountain Daisy," and "Bonnie Doon."

Burns is the poet of passion and of patriotism, a warm lover of nature, and a keen observer of actual life, which he depicts with the utmost sympathy and humor.

His love of popular freedom should especially endear him to Americans. He refused to receive money for writing his patriotic songs, and it is recorded that on one occasion, when Pitt's health was

proposed at dinner, the poet gave as an improved toast, "A better man — George Washington."

172 JAMES RUSSELL LOWELL. From negative from life. Illustrated opposite page 45.

In 1819 Lowell first saw the light, at the historic house of Elmwood, in Cambridge. There he died, in 1891, and lies buried in Mount Auburn, almost in sight of the homestead he loved so well.

After publishing several volumes of verse, and a sojourn of some years in Europe, he succeeded Longfellow as Professor of Modern Languages at Harvard. Later in life Lowell was made United States Minister to Spain, and afterwards Ambassador to Great Britain.

"The Biglow Papers," "The Cathedral," and the noble "Commemoration Ode" may be mentioned among his poetry, while his prose writings include "Fireside Travels," "My Study Windows," and "Among My Books." Lowell may perhaps be considered the most notable figure in that famous Cambridge circle whose work forms so large a part of our literary heritage; one who has written "our best native idyl, our best and most complete work in dialectic verse, and the noblest heroic ode that America has produced."

173 ROBERT BROWNING. From negative from life. Illustrated opposite page 45.

The author of "The Ring and the Book," "Pippa Passes," and "The Pied Piper of Hamelin" made his entry into life in London in 1812, and died in Venice in 1889. His bones rest in Westminster Abbey, beside those of his great contemporary in English poetry, Alfred Tennyson. Mrs. Browning sleeps in the Protestant cemetery in Florence, in that Italy which both she and her husband loved so well, and which formed the theme of so many of their poems. Another noticeable characteristic of Browning's verse is his sympathetic comprehension of the art of the painter; *vide*, "Andrea del Sarto," "Old Pictures in Florence," and many others.

Browning has well been called "the most original and unequal of living poets." He possesses a rare dramatic gift, a wonderful power of reading the heart of men, and withal a powerful and subtle moral sentiment.

174 ALFRED, LORD TENNYSON. M. ARNAULT. National Gallery, London.

The quiet and reserved life of Tennyson began in 1809, his first book, "Poems by Two Brothers" (with his brother Charles Tennyson), appearing in 1827, and ended in 1892. Unlike Browning, the poet-laureate shunned society in general, passing most of his time in the country; and the world knew him mainly by his books, even after his acceptance of a peerage from Queen Victoria. He received

the laureateship on the death of Wordsworth in 1850, the same year that saw the publication of "In Memoriam." The "Ode on the Death of the Duke of Wellington" came in 1852, "Maud" in 1855, "The Idylls of the King" in 1859, and "Enoch Arden" in 1864.

Edmund Clarence Stedman declares Tennyson to be "the most faultless of modern poets in technical execution, but one whose verse is more remarkable for artistic perfection than for dramatic action and inspired fervor. An artist so perfect in a widely extended range that nothing of his work can be spared."

175 RALPH WALDO EMERSON. Etching by W. H. W. Bicknell from photograph from life by Southworth & Hawes. Illustrated opposite page 45.

Ralph Waldo Emerson, "the sage of Concord," was born in 1803, and died in 1882. Much of his life was spent in that quiet New England town, the scene of the beginnings of our war for independence. Its fame has greatly increased since Hawthorne, Thoreau, and Emerson made it their home. He was a native of Boston, graduating at Harvard in 1821, at eighteen years of age. After spending some years as a teacher and minister, he devoted himself to lecturing and writing. Emerson's "Nature" was published in 1836; the "Essays" appeared in 1841–44, and were followed by "Poems," "Miscellanies," "The Conduct of Life," "Representative Men," and "English Traits." His oration on "The American Scholar" before the Phi Beta Kappa Society at Cambridge in August, 1837, produced a profound effect on thoughtful people of the day. It has been called "our intellectual Declaration of Independence."

His long correspondence with Carlyle is not the least interesting among the many activities of the philosopher's life. The grave of the "clear-eyed Olympian," as Lowell called Emerson, is in Sleepy Hollow Cemetery, in Concord. He was above all a forerunner and inspirer.

Subjects Relating to American History

176 CONCORD BRIDGE. *A, B, P3.* Illustrated opposite page 52.

At one end of the North Bridge, or Battle Bridge, in Concord, which is in part a reproduction of the original structure, the statue of the "Minute Man" stands on the ground occupied by the Americans on the memorable nineteenth of April, and at the other end the Battle Monument (a shaft erected in 1836) denotes the British position.

Emerson's noble lines, from the hymn written for the dedication of the Battle Monument, are well known:

"By the rude bridge that arched the flood,
Their flag to April's breeze unfurled,
Here once the embattled farmers stood,
And fired the shot heard round the world."

Lowell, in his ode read at the centennial anniversary of the battle, says of Freedom:

"But most her heart to rapture leaps
Where stood that era-parting bridge
On which, with footfall still as dew,
The old time passed into the new."

177 THE MINUTE MAN, French. *A, B.* Illustrated opposite page 52.
Among our many patriotic monuments, none, perhaps, is better known than French's spirited figure of the "Minute Man" at Concord. The first important work of its sculptor, who completed it at the age of twenty-four, it was cast from ten bronze cannon given to the town by Congress, and unveiled April 19, 1875, the one hundredth anniversary of the fight. General Grant, then President, was present, Emerson and George William Curtis spoke, and James Russell Lowell read an ode written for the occasion.

Daniel Chester French, the sculptor, had a studio in Concord for a number of years. Since modeling the "Minute Man" he has gained wide-spread fame by the production of such works as "Death and the Sculptor," "Alma Mater" at Columbia College, the monuments to John Boyle O'Reilly in Boston and John Harvard at Cambridge, and his sculptures at the Congressional Library and the Boston Public Library.

178 INDEPENDENCE HALL, Philadelphia. *A, B.*
This historic building, dear to every patriot, was erected in 1729–35 to serve as the seat of the Provincial Government. Within its venerable walls in June, 1775, Washington was chosen commander of the American forces. In 1776 the Second Continental Congress met here, and on July 4 adopted the immortal Declaration, which was read to the people, assembled by the ringing of the bell overhead, from the steps leading into Independence Square. This bell, long known as the Liberty Bell, though now cracked and useless, is sacredly preserved in Independence Hall, together with many portraits and relics of the signers of the Declaration and others who deserve their country's lasting remembrance.

179 MOUNT VERNON. *A, B, P3.* Illustrated opposite page 52.
The mansion-house of Mount Vernon stands on the bank of the Potomac, about fifteen miles below the city of Washington. Washington inherited the estate on the death of his brother and lived

Lincoln, St. Gaudens. No. 182

The Minute Man, French. No. 177

The Capitol, Washington. No. 180

Departure of the Mayflower, Bayes.
No. 185

Concord Bridge. No. 176

Mount Vernon. No. 179

U. S. Frigate Constitution, Johnson. No. 189

Signing the Declaration of Independence, Trumbull. No. 192

Washington Crossing the Delaware, Leutze. No. 190

Embarkation of the Pilgrims, Parker. No. 191

Courtship of Miles Standish, Turner. No. 195

there from his marriage, in 1759, until his death, forty years later. When writing of Mount Vernon it should never be omitted that this sacred spot was preserved for the nation by the patriotic efforts of American women, organized as the Mount Vernon Ladies' Association, which in 1860 completed its task of raising the money required for the purchase and maintenance of the home and tomb of George Washington.

180 CAPITOL AT WASHINGTON. *A, B.* Illustrated opposite page 52.

The corner-stone of the Capitol was laid by Washington in 1793, but the building was practically destroyed by the British in 1814. Reconstruction was soon begun and completed in 1827. An addition was completed in 1867, and since then the building has undergone little change. The style of architecture is regularly classic; the center building is of sandstone; the wings are of white marble. The Senate and House of Representatives each occupy a wing. Underneath the immense dome, 288 feet high, is the central rotunda, containing some elaborate frescoes and historical paintings.

181 DECLARATION OF INDEPENDENCE. Facsimile. Size, 23 x 18 in. Price, 35 cents.

The original document of the Declaration of Independence is preserved in an indestructible safe in the Library of the Department of State at Washington, together with the original of the Constitution and of George Washington's commission as Commander-in-Chief. The Declaration is no longer shown to the public; for, having been intrusted, in 1818, to Benjamin Owen Tyler, a teacher of penmanship, to make a facsimile for publication, it was subjected to some process which caused the signature to fade and almost destroyed the entire document. A facsimile only is displayed in the library, together with a copy in Jefferson's own hand of his first draft of the instrument, with interlineations by Franklin and John Adams. Here, also, may be seen the desk on which Jefferson wrote the immortal document.

182 ABRAHAM LINCOLN. Augustus St. Gaudens. Lincoln Park, Chicago. *A, B, P3.* Illustrated opposite page 52.

183 LINCOLN'S ADDRESS AT GETTYSBURG. Broad side in large type, with an etched border and medallion portrait. Size, 27 x 19 in. Price, $2.

The Soldiers' National Cemetery at Gettysburg covers seventeen acres of the ground whereon during the first three days of July, 1863, was fought the great battle of our Civil War. The cemetery was dedicated on the nineteenth of the following November, and on this occasion Edward Everett delivered the oration before a distinguished gathering. Lincoln's immortal words, "one of the world's masterpieces in rhetorical art," were spoken at the close of Everett's ad-

dress. On the next day Everett sent a letter to the President, in which he said, "I should be glad if I could flatter myself that I came as near to the central idea of the occasion in two hours as you did in two minutes."

It is related that the ideas of the Gettysburg address were pencilled by Lincoln on a sheet of paper as he journeyed from Washington to the battlefield.

BAYES, A. W.

184 FIRST SUNDAY IN NEW ENGLAND. Engraving. Size of work, 19 x 35 in. Price, $5.

185 DEPARTURE OF THE MAYFLOWER. Engraving. Size of work, 19 x 35 in. Price, $5. Illustrated opposite page 52.

After remaining for several months at anchor in Plymouth harbor, the *Mayflower* at last sailed for England on April 15, 1621. The Pilgrims must have witnessed her departure with painful feelings, for she had been to them a ready refuge in case of disaster and the only connecting link between them and the mother country. When she had gone their nearest civilized neighbors were the hostile French in Nova Scotia, five hundred miles to the northward, or the unfriendly English colonists at Jamestown, an equal distance to the south. Left among savages in a strange land, how wistfully must their eyes have watched the sails of the *Mayflower* sink below the horizon.

BOUGHTON, George H. (1834–)

186 PILGRIM EXILES. Engraving. Size of work, 19 x 30 in. Price, $5.

187 RETURN OF THE MAYFLOWER. Engraving. Size of work, 19 x 30 in. Price, $5.

This picture was doubtless suggested to the artist by those lines in Longfellow's "Courtship of Miles Standish" which describe John Alden and Priscilla talking together on the beach at the time when

"the *Mayflower* sailed from the harbor,
Rounded the point of the Gurnet, and leaving far to the southward
Island and cape of sand and the Field of the First Encounter,
Took the wind on her quarter, and stood for the open Atlantic,
Borne on the send of the sea, and the swelling hearts of the Pilgrims.
Long in silence they watched the receding sail of the vessel
Much endeared to them all, as something living and human.
. . . . . .
Casting a farewell look at the glimmering sail of the *Mayflower*,
Distant, but still in sight, and sinking below the horizon."

188 PURITANS GOING TO CHURCH. Engraving. Size of work, 24 x 18 in. Price, $5.

JOHNSON, Marshall

189 U. S. FRIGATE CONSTITUTION ("Old Ironsides"). From original painting in possession of the artist. *P5*. Illustrated opposite page 53.

The *Constitution* was one of the first three vessels with which our navy enforced its claim to recognition on the sea. Built and launched at Boston in 1797, she took a prominent part in the hostilities with France the following year, and also in the wars with Tripoli and Algeria 1802–05. It was in the War of 1812, however, that "Old Ironsides" gained her greatest distinction. Under Commodore Hull she met the British frigate *Guerrière* and captured her in a brief half-hour engagement, reducing her to a helpless hulk. This victory was followed by the capture of the *Java* and later by the capture of the *Cyane* and *Levant*. At the close of the war the *Constitution* began a more quiet existence, and is now in the Navy Yard at Charlestown, Mass.

LEUTZE, Emanuel (1816–1868)

190 WASHINGTON CROSSING THE DELAWARE, Metropolitan Museum, New York. *A, B, P3*. Illustrated opposite page 53.

Leutze was a man of poetical temperament, with an intense admiration for heroic deeds. It can be readily understood, therefore, how so dramatic an incident as Washington crossing the Delaware, on that memorable Christmas night, took hold of his imagination and inspired him to one of his best efforts.

The crossing was begun at dusk, and was not completed until a few hours before daybreak the following morning. The artist has seized the moment where one of the boats is in mid-stream, Glover's Marblehead fishermen battling with the current and ice floes, while Washington stands near the bow.

PARKER, Edgar

191 EMBARKATION OF THE PILGRIMS. Pilgrim Hall, Plymouth Mass. *A, B*. Also in an engraving. Size of work, 19¾ x 30 in. Price, $5. Illustrated opposite page 53.

This picture portrays the scene on the deck of the *Speedwell* just before her departure from Delfthaven, July 21, 1620. To the right is seen the figure of the pastor, William Robinson, with face uplifted in prayer. Elder Brewster kneels in the center with the Holy Book, while between him and Robinson is Governor Carver. Between Carver and Brewster may be distinguished the head of William Bradford, and on the extreme right of the picture kneels Miles Standish.

Bradford, in his "History of Plymouth Plantation," says: "But ye tide (which stays for no man) calling them away, yt. were thus

loath to departe, their Reve[d]. pastor falling downe on his knees (and they all with him) with watrie cheeks comended them with most fervente praiers to the Lord and his blessing."

TRUMBULL, John

192 SIGNING THE DECLARATION OF INDEPENDENCE. *A, B. P5.* Illustrated opposite page 53.

This picture was painted by Trumbull, by order of the National Government.

The title of the picture is not as correctly descriptive of the scene as it might be, for it is the *presentation* of the Declaration of Independence that is portrayed.

The value of this picture lies chiefly in the fact that Trumbull was a contemporary of the men who appear in it, and from their lips learned all the details necessary to a correct historical presentation of this most important event in American history. Furthermore, he was a miniature-painter of ability; and as the portraits are mostly from life,— certainly those of the chief actors are,— it must be accepted as the best pictorial presentation that can ever be obtained of the birth of our nation.

193 SURRENDER OF BURGOYNE. Photogravure. Size of work, 18 x 26 in. Price, $7.50.

It was at Saratoga, N. Y., on Oct. 17, 1777, that Burgoyne surrendered to General Gates his army of about 3,400 Britons and 2,400 Germans, together with forty-two guns and a great quantity of military stores. The prisoners remained in captivity, first in Massachusetts and then in Virginia, until the end of the war. Trumbull's painting of this event, in the Rotunda of the Capitol, depicts General Gates in the center, to whom Burgoyne tenders his sword. Next behind Burgoyne is Major-General Phillips, of the British army, and next to Gates we see Colonel William Prescott, of Massachusetts, the commander at Bunker Hill, and Colonel Daniel Morgan, of the Virginia riflemen, who rests his sword on the ground. Behind Morgan, among other American soldiers, appears General Schuyler, whose right hand is placed in his bosom.

194 SURRENDER OF CORNWALLIS. Photogravure. Size of work, 18 x 27 in. Price, $7.50.

Trumbull's description of this painting is as follows: "The American troops were drawn up on the right of the road leading into York, General Washington and the American general officers on the right; the French troops on the opposite side of the road, facing them; General Rochambeau and the principal officers of the French navy and army on the left.

"The painting represents the moment when the principal officers of the British army, conducted by General Lincoln, are passing two

groups of American and French generals, and entering between the two lines of the victors.

"In the center of the painting, in the distance, is seen the entrance to the town, with the captured troops marching out, following their officers; and also a distant glimpse of York River and the entrance of Chesapeake Bay, as seen from the spot."

TURNER, C. Y.

195 COURTSHIP OF MILES STANDISH. Etching. Size of work, 21 x 31 in. Price, $7.50. Illustrated opposite page 53.

Here the painter has depicted the visit of John Alden to Priscilla, when he came bearing offers of marriage from his friend Miles Standish, the valiant captain of Plymouth. Those who have read Longfellow's poetic story of the courtship, and their name is legion, will remember how Priscilla was found sitting at her spinning-wheel, and how John generously pleaded the captain's cause:

"But as he warmed and glowed in his simple and eloquent language,
Quite forgetful of self and full of the praise of his rival,
Archly the maiden smiled, and, with eyes overrunning with laughter,
Said, in a tremulous voice, 'Why don't you speak for yourself, John?'"

Additional Subjects

EGYPTIAN ART

196 PRINCE RA-HOTEP AND HIS WIFE NEFERT. *A, B.*
197 SHEIKH-EL-BELED. *A.*
198 THE SPHINX, FROM TANIS. *A, B.*
199 NICHE FOR STATUE, WITH RELIEFS (From Tomb of Mery). *A, B.*
200 DANCING WOMEN AND MUSICIANS (From Tomb of En-Heft-Ka). *A, B.*
201 THE STEP PYRAMID OF SAQQARAH. *A, B.*
202 THE GRANITE TEMPLE AT GIZEH. *A, B.*
203 THE ROCK-TOMB OF AMENY, AT BENI HASAN. *A, B.*
204 TEMPLE OF SETI I, AT ABYDOS, SECOND HALL. *A, B.*
205 KARNAK, AVENUE OF SPHINXES. *A, B.*
206 GREAT HALL OF COLUMNS, KARNAK (Detail). *A, B.*
207 PERISTYLE HALL OF RAMSES II, LUXOR. *A, B.*
208 RAMESSEUM (Southwest Corner). *A, B.*
209 GATEWAY AT MEDINET-HABU. *A, B.*
210 PERISTYLE HALL OF AMENOPHIS III, LUXOR. *A.*
211 TEMPLE OF SETI I, GURNAH. *A.*
212 FACADE OF SMALL ROCK TEMPLE, ABU SIMBEL. *A, B.*
213 INTERIOR OF ROCK TEMPLE, ABU SIMBEL. *A, B.*
214 COURT OF TEMPLE AT EDFU. *A, B.*
215 MODERN EGYPT. *A, B.*
216 PHARAOH'S BED, PHILÆ. *A, B.*
217 CITADEL OF CAIRO. *Ex. B.*

GREEK AND ROMAN ARCHITECTURE

218 SOUTH END OF CITADEL OF TIRYNS. *A, B.*
219 GALLERY IN EASTERN WALL OF CITADEL OF TIRYNS. *A, B.*
220 THE THESEUM (View from the Southwest). *A, B.*
221 THE PARTHENON (View from the Southeast). *A, B.*
222 THE PROPYLÆA OF THE ATHENIAN ACROPOLIS. *A, B.*
223 THE ERECHTHEUM (View from the East). *A, B.*

The different sizes published of each picture are indicated by the symbols in italics. For key to symbols see page 12.

224 THE ERECHTHEUM (View from the Northwest). *A, B.*
225 THE MAISON-CARRÉE, NÎMES, FRANCE. *A, B.*

GREEK AND ROMAN SCULPTURE

226 GRAVESTONE OF ARISTION. *A, B.*
227 ARCHAIC FEMALE FIGURE. *A, B.*
228 APOLLO OF TENEA. *A, B.*
229 DYING WARRIOR, FROM ÆGINA TEMPLE. *A, B.*
230 HARMODIUS AND ARISTOGITON. *A, B.*
231 APOLLO, FROM WEST PEDIMENT OF TEMPLE OF ZEUS, OLYMPIA. *A, B.*
232 THESEUS, FROM EAST PEDIMENT OF THE PARTHENON. *A, B.*
233 TWO SLABS OF THE NORTH FRIEZE OF THE PARTHENON *A, B.*
234 THE VELLETRI ATHENA. *A, B.*
235 COPY OF THE DORYPHORUS OF POLYCLITUS. *A, B.*
236 THE WOUNDED AMAZON. *A, B.*
237 CARYATID FROM SOUTH PORCH OF ERECHTHEUM. *A, B.*
238 HERMES (Detail). PRAXITELES. *B.*
239 SLAB OF MAUSOLEUM FRIEZE. *A, B.*
240 THE RONDANINI ALEXANDER. *A, B.*
241 THE MARBLE FAUN (LEANING SATYR). *A, B.*
242 THE BORGHESE WARRIOR. *A, B.*
243 OTRICOLI ZEUS. *A, B.*
244 GROUP WITH ZEUS FROM ALTAR OF PERGAMON. *A, B.*
245 GROUP WITH ATHENA FROM ALTAR OF PERGAMON. *A, B.*
246 ROMAN ORATOR (So-called *Germanicus*). *A, B.*
247 RELIEF FROM THE ARCH OF TITUS. *A, B.*
248 HOMER. *B.* Illustrated opposite page 62.

MISCELLANEOUS ARCHITECTURE

249 HEIDELBERG CASTLE. *Ex. A, B.*
250 HOLYROOD PALACE. *B.*
251 LICHFIELD CATHEDRAL, WEST FRONT. *A, B.*
252 KENILWORTH CASTLE, MERWYN'S TOWER. *A, B.*
253 ABBOTSFORD. *A, B.*

The different sizes published of each picture are indicated by the symbols in italics. For key to symbols see page 12.

MISCELLANEOUS SCULPTURE

254 SHAKESPEARE. From bust in Trinity Church, Stratford. *A, B.*

255 LINCOLN. From bust by MAX BACHMANN. *P5.* Illustrated opposite page 62.

256 COL. WILLIAM PRESCOTT. From statue by W. W. STORY at Bunker Hill. *B.*

257 LAFAYETTE. From replica of a bust from life by JEAN ANTOINE HOUDON. *B.*

PAINTING OF THE ITALIAN RENAISSANCE

SIMONE DI MARTINO (1283?–1344)

258 PORTRAIT OF GUIDORICCIO, Sienna. *Ex. A, Ex. B.*

FRA GIOVANNI ANGELICO (1387?–1455)

259 CORONATION OF THE VIRGIN, Florence. *Ex. A, Ex. B.*

260 CORONATION OF THE VIRGIN (Detail). *Ex. A, Ex. B.*

GENTILE DA FABRIANO (1360?–1440)

261 ADORATION OF THE MAGI, Florence. *Ex. A, Ex. B.*

BOTTICELLI, Sandro (1446–1510)

262 ALLEGORY OF SPRING, Florence. *Ex. A, Ex. B.*

263 MAGNIFICAT MADONNA, Florence. *P8.*

GHIRLANDAJO, Domenico (1449–1494)

264 PRESENTATION IN THE TEMPLE, Florence. *Ex. A, Ex. B.*

265 GINEVRA DE' BENCI (Detail of Birth of John the Baptist). Florence. *B.*

PIERO DI COSIMO (1461–1521)

266 ANDROMEDA AND PERSEUS, Florence. *Ex. A, Ex. B.*

MELOZZO DA FORLI (1438–1494)

267 ANGEL PLAYING MANDOLIN, Sacristy of St. Peter's, Rome. *Ex. A, Ex. B, B, P5.* Illustrated opposite page 62.

PERUGINO, Pietro (1446–1524)

268 ST. MARY MAGDALENE, Florence. *B.*

The different sizes published of each picture are indicated by the symbols in italics. For key to symbols see page 12.

FRANCIA, Francesco (1450–1518)

269 THE ANNUNCIATION, Milan. *Ex. A, Ex. B.*

PINTURICCHIO, Bernardino (1454–1513)

270 PORTRAIT OF A YOUTH, Dresden Gallery. *B.*

MANTEGNA, Andrea (1431–1506)

271 MADONNA OF VICTORY, Paris. *Ex. A, Ex. B.*

CRIVELLI, Carlo (1430?–1493)

272 THE ANNUNCIATION, London. *Ex. A, Ex. B.*

BELLINI, Giovanni (1428?–1516)

273 MADONNA AND SAINTS, Venice. *Ex. A, Ex. B.*

274 PORTRAIT OF THE DOGE. London. *P5.*

CARPACCIO, Vittore (?–1522?)

275 PRESENTATION IN THE TEMPLE, Venice. *Ex. A, Ex. B.*

ANTONELLA DA MESSINA (1444–1493)

276 HEAD OF UNKNOWN MAN, Paris. *B.*

ANDREA DEL SARTO (1486–1531)

277 MADONNA OF THE SACK, Florence. *Ex. A, Ex. B.*

278 SAINT JOHN, Florence. *P8.* Illustrated opposite page 62.

FRA BARTOLOMMEO (1475–1517)

279 DESCENT FROM THE CROSS, Florence. *Ex. A, Ex. B.*

RAPHAEL SANZIO (1483–1520)

280 MADONNA GRAN' DUCA, Florence. *P5.* Illustrated opposite page 62.

SEBASTIANO DEL PIOMBO (1485–1519)

281 PORTRAIT OF A WOMAN, Florence. *B.*

LUINI, Bernardino (1475–1533)

282 MADONNA AND CHILD, Milan. *Ex. A, Ex. B, B.*

SODOMA (1477?–1549)

283 ECSTASY OF ST. CATHERINE (Detail of Nuns), Sienna. *Ex. B.*

The different sizes published of each picture are indicated by the symbols in italics. For key to symbols see page 12.

CORREGGIO (1494?–1534)

284 MADONNA OF ST. FRANCIS, Dresden Gallery. *Ex. B.*
285 MADONNA OF TRIBUNE, Florence. *P3.*

GIORGIONE (1477–1511)

286 MADONNA WITH SAINTS, Castelfranco. *Ex. A, Ex. B.*
287 ST. LIBERALE (Detail of Warrior in Armor). *A, B.*
288 KNIGHT OF MALTA, Florence. *Ex. A, Ex. B.*
289 THE CONCERT, Florence. *P5.*

TITIAN (1477–1576)

290 THREE GRACES, Rome. *Ex. A, Ex. B.*

TINTORETTO (1518–1592)

291 BACCHUS AND ARIADNE, Venice. *Ex. A, Ex. B.*

LOTTO, Lorenzo (1480?–1556)

292 PORTRAIT OF A LADY, Milan. *Ex. B.*

PALMA IL VECCHIO (1480?–1528)

293 ST. BARBARA (Detail). *B.*

MORONI, Giovanni Battista (1549–1578)

294 PORTRAIT OF A TAILOR, London. *Ex. A, Ex. B.*

GUERCINO (1591–1666)

295 SLEEPING ENDYMION, Florence. *Ex. B.*

TIEPOLO, Giovanni Battista (1696–1770)

296 ST. JOSEPH AND INFANT JESUS, Venice. *Ex. A, Ex. B.*

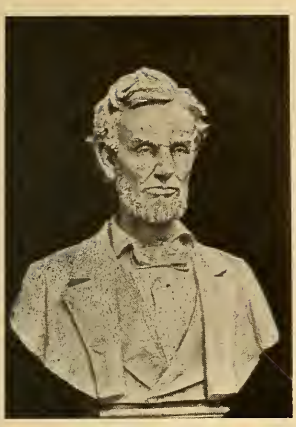
ALBANI, Francesco

297 DANCE OF CUPIDS, Milan. Photogravure. Size of work, 9⅜ x 11¼ in. Price, $2.

ROSELLI, Matteo

298 TRIUMPH OF DAVID, Florence. *Ex. A, Ex. B.* Illustrated opposite page 62.

The different sizes published of each picture are indicated by the symbols in italics. For key to symbols see page 12.



Lincoln, Bachmann. No. 255

Homer. No. 248

Madonna Gran'duca, Raphael. No. 280

Saint John, Andrea del Sarto. No. 278

Triumph of David, Roselli. No. 298

Angel Playing Mandolin, Melozzo da Forli. No. 267

Willem van Huythuysen,
Hals. No. 303

William of Orange, Van Dyck.
No. 330

Detail from Syndics, Rembrandt.
No. 316

Detail from Syndics, Rembrandt.
No. 317

The Watermill, Hobbema. No. 307

View of Haarlem, Ruysdael. No. 327

Miscellaneous Paintings

DUTCH AND FLEMISH SCHOOLS

CUYP, Ælbert (1620–1691)

299 EVENING, London. *P5.*

EYCK, Jan van (1390?–1440)
EYCK, Hubert van (1366–1426)

300 SINGING ANGELS, Berlin. *P5.*

301 MUSICAL ANGELS, Berlin. *P5.*

HACKÆRT, Jan (1629–1696)

302 THE AVENUE, Amsterdam. *P5.*

HALS, Franz (1580–1666)

303 WILLEM VAN HUYTHUYSEN, Vienna. *P5.* Illustrated opposite page 63.

304 THE JOLLY MAN, Amsterdam. *P5.*

305 THE MANDOLIN PLAYER, Amsterdam. *P5.*

306 THE CAPTAIN, St. Petersburg. *P5.*

HOBBEMA, Meindert (1638–1709)

307 THE WATERMILL, Dresden. *P5.* Illustrated opposite page 63.

HOLBEIN, Hans (1497?–1543)

308 MADONNA OF THE MEYER FAMILY, Darmstadt. *P8.*

309 PORTRAIT OF MORETTE, Dresden. *P5.*

HOOCH, Pieter de (1630–1677?)

310 DUTCH HOUSEHOLD, London. *P5.*

311 COURTYARD OF A DUTCH HOUSE, London. *P5.*

LELY, Sir Peter (1618–1680)

312 CHARLES I, Dresden. *P5.*

MAAS, Nicholas (1632–1693)

313 "GIVE US THIS DAY," Amsterdam. *P5.*

The different sizes published of each picture are indicated by the symbols in italics. For key to symbols see page 12.

POTTER, Paul (1625–1654)

314 THE YOUNG BULL (Detail), The Hague. *P5.*

REMBRANDT VAN RYN (1606–1669)

315 ANATOMY LESSON, The Hague. *P5.*

316 THE SYNDICS (Detail No. 91, Man with Pointed Beard), Amsterdam. *P5.* Illustrated opposite page 63.

317 THE SYNDICS (Detail No. 90), Amsterdam. *P5.* Illustrated opposite page 63.

318 PORTRAIT OF HIMSELF, National Gallery, London. *B.* Illustrated opposite page 36.

319 SASKIA AS A YOUNG WOMAN, Dresden. *P5.*

320 REMBRANDT WITH SASKIA, Dresden. *P5.*

321 SASKIA WITH A FLOWER, Dresden. *P5.*

322 PORTRAIT OF A WOMAN, Vienna. *P5.*

323 MAN WITH FUR CAP, St. Petersburg. *P5.*

324 DANÆ, Boston. *Ex. B, B.*

RUBENS, Peter Paul (1577–1640)

325 HÉLÈNE FOURMENT, St. Petersburg. *P5.*

326 THE SONS OF THE PAINTER, Vienna. *P5.*

RUYSDAEL, Jacob van (1625?–1682)

327 VIEW OF HAARLEM, The Hague. *P5.* Illustrated opposite page 63.

328 STORMY SEA, Berlin. *P5.*

VALKENBURG, Henri

329 A DUTCH KITCHEN. Copper-plate painting. Size of work, 6⅝ x 8⅞ in. Price, $10.
Original owned by A. W. Elson & Co.

VAN DYCK, Anton (1599–1641)

330 WILLIAM OF ORANGE, St. Petersburg. *P5.* Illustrated opposite page 63.

331 MARIE VON TASSIS, Vienna. *P5.*

VELDE, Willem van de (1633–1707)

332 THE CANNON-SHOT, Amsterdam. *P5.*

The different sizes published of each picture are indicated by the symbols in italics. For key to symbols see page 12.

VOS, Cornelius de (1585–1651)

333 CHILDREN OF THE PAINTER, Berlin. *P5.*

FRENCH SCHOOL

BONHEUR, Rosa (1822–1899)

334 THE HORSE FAIR (Detail), London. *P3.*

COROT, Jean Baptiste Camille (1796–1875)

335 VILLE D'AVRAY, Private Collection. *B.*

336 PRÈS GISORS, Boston. *B.* Illustrated opposite page 66.

DAUBIGNY, Charles François (1817–1878)

337 AUVERS ON THE OISE, Private Collection. *B.* Illustrated opposite page 66.

GREUZE, Jean Baptiste (1725–1805)

338 THE MILK-MAIDEN, Paris. *P5.*

LE BRUN, Vigée (1755–1842)

339 PORTRAIT OF HERSELF, Florence. *P5.*

LHERMITTE, Léon Augustin (1844–)

340 THE VINTAGE, New York. *P5.*

MADRAZO, Raymundo de (1841–)

341 THE MASKED BALL, Private Collection. *P5.*

TROYON, Constant (1810–1865)

342 THE LANE, Private Collection. *B.*

UNKNOWN ARTIST

343 COUNTESS POTOCKA, Berlin. *P5.* Illustrated opposite page 66

VAN MARCKE, Emile (1827–1890)

344 A NORMANDY COW, Private Collection. *B.*

GERMAN SCHOOL

CALAME, Alexandre (1817–1864)

345 FIRS IN THE FELSENTAL, Berlin. *P5.*

346 OAKS BY MOUNTAIN STREAM, Dresden. *P5.*

The different sizes published of each picture are indicated by the symbols in italics. For key to symbols see page 12.

DÜRER, Albrecht (1471–1528)

347 ADORATION OF THE HOLY TRINITY, Vienna. *P8.*
348 THE APOSTLES, JOHN AND PETER, Munich. *P5.*
349 THE APOSTLES, PAUL AND MARK, Munich. *P5.*
350 HIERONYMUS HOLZSCHUER, Berlin. *P5.*

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351 QUEEN LOUISE, Berlin. *P5.* Illustrated opposite page 66.
352 PRINCESS FREDERIKA SOPHIA, Amsterdam. *P5.*

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353 PORTRAIT OF MRS. SIDDONS, London. *P5.*

SPANISH SCHOOL

FORTUNY, Mariano (1841–1874)

354 GATE OF JUSTICE, Alhambra, Private Collection. *P5.*

MURILLO, Bartolomé Estéban (1618–1682)

355 FIGURE OF CHRIST, London. *Ex. B.*

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The following, unless otherwise noted, are India-proof photogravures, mounted on heavy plate paper 28 x 38 inches. The size of the work averages 16½ x 20 inches. Price, $5 each.

356 JAMES MADISON. From original in Bowdoin College, painted from life by Gilbert Stuart.
357 JOHN JAY. From original in Bedford House, Katonah, N. Y., painted from life by Gilbert Stuart.
358 JOHN MARSHALL. From original in Philadelphia, painted by Henry Inman. Illustrated opposite page 66.
359 JOHN LOTHROP MOTLEY. Etching by W. H. W. Bicknell from a photograph from life.
360 WILLIAM HICKLING PRESCOTT. From a crayon from life by George Richmond, Esq., R.A.

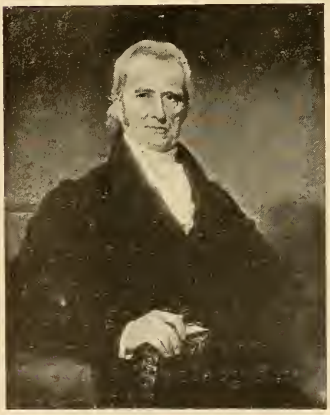
Près Gisors, Corot. No. 336

Auvers on the Oise, Daubigny. No. 337

Countess Potocka. No. 343

Queen Louise, Tischbein. No. 351

Audubon, Inman. No. 361

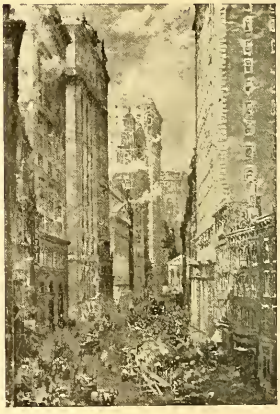


Marshall, Inman. No. 358

Children Catching Minnows, Curran
No. 371

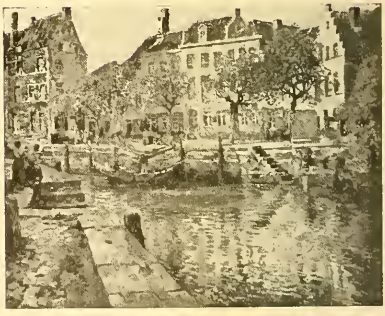
Cicero's Oration Against Catiline,
Maccari. No. 374

The Coming Storm, Inness. No. 372



Broad Street, New York,
Cooper. No. 375

In the Pasture, Jacque. No. 373



Autumn Afternoon on the Dyle,
Malines, Gilsoul. No. 376

Evening in May, Tryon. No. 377

361 JOHN JAMES AUDUBON. From painting from life by HENRY INMAN. Illustrated opposite page 66.

362 JOHN RUSKIN. From negative from life by ELLIOTT & FRYE.

363 SAMUEL ADAMS. From painting by J. S. COPLEY. *B.*

364 JAMES OTIS. From painting by BLACKBURN. *B.*

365 GEN. JOSEPH WARREN. From painting by J. S. COPLEY. *B.*

366 WASHINGTON. From Lansdowne portrait by GILBERT STUART. *A, B.*
Also published in an etching by W. H. W. BICKNELL. Size of work, 11¼ x 7⅞in. Parchment proofs limited to 100 impressions, $15. Japan proofs, $10.

Pictures Relating to American History

367 LONGFELLOW'S HOUSE, Craigie House, Cambridge, Mass. *A, B.*

368 LONGFELLOW'S STUDY, Craigie House, Cambridge, Mass. *A, B.*

PAGE, Walter Gilman (1862–)

369 THE BOSTON MASSACRE. *A, B.*

Additional Copper-plate Paintings and Carbon Photographs

BENSON, Frank W.

370 THE SISTERS, Albright Gallery, Buffalo, N. Y. *B.*

CURRAN, Charles C.

371 CHILDREN CATCHING MINNOWS, Albright Gallery, Buffalo, N. Y. *Ex. B, P3.* Illustrated opposite page 67.

INNESS, George

372 THE COMING STORM, Albright Gallery, Buffalo, N. Y. *Ex. A, B.* Illustrated opposite page 67.

JACQUE, Charles Emile

373 IN THE PASTURE, Albright Gallery, Buffalo, N. Y. *Ex. A, B.* Illustrated opposite page 67.

MACCARI, Cesare

374 CICERO'S ORATION AGAINST CATILINE, Rome. *Double Ex. A, Ex. A, B.* Illustrated opposite page 67.

The different sizes published of each picture are indicated by the symbols in italics. For key to symbols see page 12.

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375 BROAD STREET, NEW YORK, Cincinnati Museum, Cincinnati, O. Copper-plate painting. Size of work, 26½ x 17½ ins. Price, $20. Illustrated opposite page 67.

GILSOUL, Victor

376 AUTUMN AFTERNOON ON THE DYLE, MALINES. Copper-plate painting. Size of work, 19¾ x 25 ins. Price, $25. Original owned by A. W. Elson & Co. Illustrated opposite page 67.

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377 AN EVENING IN MAY, Albright Gallery, Buffalo, N. Y. *Ex. B* Illustrated opposite page 67.

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378 JOAN OF ARC HEARING THE VOICES, Metropolitan Museum of Art, New York. *Ex. A, B.* Illustrated opposite page 69.

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379 THE LAW, Federal Building, Cleveland, O. *Ex. A, B.* Illustrated opposite page 69.

FOUR DECORATIONS SYMBOLIC OF LAW,

Mahoning County Court House, Youngstown, O.

380 IN REMOTE ANTIQUITY. Illustrated opposite page 68.

381 IN CLASSICAL ANTIQUITY. Illustrated opposite page 68.

382 IN THE MIDDLE AGES. Illustrated opposite page 68.

385 IN MODERN TIMES. Illustrated opposite page 68.

Nos. 380–383, inclusive, are made in a special size, about 18 x 10 inches. Price, $2.50 each. Any number of these subjects will be mounted on one mount, and can be framed without using division-bars.

BOUGHTON, George H.

384 PILGRIMS GOING TO CHURCH. Lenox Library, New York. *Double Ex. A, Ex. A, B, P3.* Illustrated opposite page 69.

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385 COLUMBUS AT THE COURT OF ISABELLA, Lenox Library, New York. *Ex. A, B.* Illustrated opposite page 69.

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386 ALICE FREEMAN PALMER MEMORIAL, Wellesley College, Mass. *A, B.* Illustrated opposite page 68.

387 ALMA MATER, Columbia University, New York. *A, B.* Illustrated opposite page 68.

The different sizes published of each picture are indicated by the symbols in italics. For key to symbols see page 12.

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Alma Mater, French. No. 387

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Pilgrims Going to Church, Boughton. No. 384

Milton Dictating "Paradise Lost," Munkacsy. No. 389

School of Vestals, Leroux. No. 388

Columbus at the Court of Isabella, Brozik. No. 385

Sherman Statue, St. Gaudens. No. 391

Joan of Arc Hearing the Voices, Bastien-Lepage. No. 378

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388 SCHOOL OF VESTALS, Lenox Library, New York. *Ex. A, B.* Illustrated opposite page 69

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389 MILTON DICTATING "PARADISE LOST," Lenox Library, New York. *Ex. A, B.* Illustrated opposite page 69

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390 CHILDREN OF THE SHELL, Prado Museum, Madrid. *Ex. A, B, P3.* Illustrated opposite page 69

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399 FEEDING HER BIRDS, Lille Museum. *Ex. A, Ex. B, B, P3.* Illustrated opposite page 70.

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400 ANGEL HEADS, National Gallery, London. *Ex. A, B.* Illustrated opposite page 71.

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401 GOLDEN AUTUMN DAY, Art Institute, Chicago. *Ex. A, B.*

402 THE WATER GATE, Layton Gallery, Milwaukee. *Ex. A, B.* Illustrated opposite page 70.

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403 PRINCE DON BALTHAZAR CARLOS, Prado Museum, Madrid. Illustrated opposite page 70.

FROM NATURE

404 DERWENTWATER, English Lakes. *A, B.* Illustrated opposite page 37.

405 PORTLAND HEAD LIGHT, Maine. *A, B.* Illustrated opposite page 37.

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11. THE CHOIR, Looking West, Lincoln Cathedral.
12. LINCOLN CATHEDRAL, from the West.
13. SALISBURY CATHEDRAL.
14. HENRY VII CHAPEL, Westminster Abbey.
15. POETS' CORNER, Westminster Abbey.
16. THE CHOIR, Worcester Cathedral.
17. WORCESTER CATHEDRAL, from the Northwest.
18. THE WEST FRONT, York Cathedral.

Prince Don Balthazar Carlos,
Velasquez. No. 403

Hay Wain, Constable. No. 395

Water Gate, Van Marcke. No. 402

Homer and His Guide,
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Feeding Her Birds, Millet.
No. 399

Mrs. Siddons, Gainsborough.
No. 353

Song of the Lark, Breton.
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E2. Great Temple (so-called Temple of Posidon) at Pæstum.
E3. Theseum, from Southwest, Athens.
E4. Parthenon, from Southwest, Athens.
E5. The Temple of Victory, from Northeast, Athens.
E6. Erechtheum, from Northwest, Athens.
E7. Caryatid (South), Porch of the Erechtheum, Athens.
E8. Colosseum, Rome.
E9. Arch of Constantine, Rome.
E10. "Maison Carrée," Nîmes.

GREEK SCULPTURE. A

E11. Gravestone of Aristion. (Athens National Museum.)
E12. Harmodius and Aristogiton. (Naples Museum.)
E13. Three Fates from East Pediment of the Parthenon. (British Museum.)
E14. Theseus from same. (British Museum.)
E15. Metope from Parthenon. (No. 310 in Catalogue of British Museum.)
E16. Portion of Slab of the East Frieze of the Parthenon, with Seated Divinities. (Acropolis Museum.)
E17. Two Slabs of the North Frieze of the Parthenon. (British Museum.)
E18. Doryphorus. (Naples Museum.)
E19. Wounded Amazon, perhaps after Polyclitus. (Landsdowne House, London.)
E20. Caryatid from South Porch of Erechtheum. (British Museum.)

GREEK SCULPTURE. B

E21. Hermes of Praxiteles. (Olympia Museum.)
E22. Slab of Mausoleum Frieze. (British Museum.)
E23. The Alexander Sarcophagus. (Constantinople.)
E24. The Aphrodite of Melos. (Paris, Louvre.)
E25. The Otricoli Zeus. (Rome, Vatican.)
E26. Apollo Belvedere. (Rome. Vatican.)
E27. Victory of Samothrace. (Paris. Louvre.)
E28. Laocoön. (Rome, Vatican.)
E29. Group of Athena and Other Figures from the Altar of Pergamon. (Berlin Museum.)
E30. Augustus from Prima Porta. (Rome. Vatican.)

RENAISSANCE PAINTING IN ITALY

Text by Dr. John C. Van Dyke, of Rutgers College

PORTFOLIO. A

E31. Giotto di Bondone, Flight into Egypt.
E32. Benozzo Gozzoli, Adoration of the Magi (Detail of Kneeling Angels).
E33. Filippino Lippi, Vision of St. Bernard (Detail of Praying Angel).
E34. Sandro Botticelli, Allegory of Spring.
E35. Fra Giovanni Angelico, Angel with Tambourine.
E36. Domenico Ghirlandajo, Presentation in the Temple.
E37. Melozzo da Forli, Angel Playing Viol.
E38. Pietro Perugino, St. Mary Magdalene.
E39. Francesco Francia, The Annunciation.
E40. Gentile da Fabriano, Adoration of the Magi (Detail of Group of Kings).

PORTFOLIO. B

E41. Andrea del Sarto, Madonna of the Harpies.
E42. Michael Angelo Buonarroti, Delphic Sibyl (Detail).
E43. Raphael Sanzio, Madonna of the Chair.
E44. Raphael Sanzio, Sistine Madonna.
E45. Leonardo da Vinci, Mona Lisa.
E46. Bernardino Pinturicchio, Portrait of a Youth.
E47. Sodoma, Ecstasy of St. Catherine (Detail of Nuns).
E48. Andrea Mantegna, Madonna of Victory.
E49. Giovanni Bellini, Madonna and Saints.
E50. Vittore Carpaccio, Angel with Lute (From Presentation in the Temple).

PORTFOLIO. C

E51. Correggio, Holy Night.
E52. Giorgione, Madonna with Saints.
E53. Titian, Three Graces.
E54. Titian, Man with a Glove.
E55. Tintoretto, Bacchus and Ariadne.
E56. Paolo Veronese, Madonna and Saints.
E57. Lorenzo Lotto, Portrait of a Lady.
E58. Palma il Vecchio, St. Barbara.
E59. Paris Bordone, The Fisherman and the Ring.
E60. Giovanni Battista Moroni, Portrait of a Tailor.

EGYPT (ARCHITECTURE)

Text by Dr. George A. Reisner, of Khedivial Museum, Cairo

E61. Temple of Philæ.
E62. The Great Sphinx (Showing Pyramids in Distance).
E63. Interior of Rock Temple, Abu Simbel.
E64. Granite Temple at Gizeh.
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E66. Avenue of Sphinxes, Karnak.
E67. Temple of Edfu.
E68. Façade of Rock Temple, Abu Simbel.
E69. Peristyle Hall of Amenophis III, Luxor.
E70. Great Pyramid.

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E77. Mary Arden's Cottage.
E78. In the Garden of Ann Hathaway's Cottage.
E79. Grammar School and Guild Chapel.
E80. Interior of Trinity Church.

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E82. General Washington, Lansdowne Portrait, by Gilbert Stuart.
E83. Martha Washington, Athenæum Portrait, by Gilbert Stuart.
E84. Sulgrave Manor, Northamptonshire, England.
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E86. Washington Crossing the Delaware, by Emanuel Leutze.
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E89. The Washington Family, by E. Savage.
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E93. Alexander Hamilton.
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E95. James Otis.
E96. Joseph Warren.
E97. Samuel Adams.
E98. Patrick Henry.
E99. Abraham Lincoln.
E100. General Grant.

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E102. San Antonio de Pala.
E103. San Luis, Rey de Francia.
E104. San Juan Capistrano, Old Garden and Cloisters.
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E123. Van Dyck, Children of Charles I.
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